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At the Theatres.



Niblo's Garden was crowded on Monday night with one of the typical down town audi-A sprinkling of press representatives. professionals and first-nighters gave variety to the mass of well to-do store keepers and smart salesmen and pert shop-girls in the rchestra region, while the gallery was crammed coatless boys whose enthusiasm and prowere more than ordinarily marked. the curtain rose on the first act of Clio. pbell, a rayed in a suit of solemn ade a brief speech introductory to the irant that Mr. Campbell wrote and pub ad in THE MIRROR a short time ago. This mance failed to arouse the populace in orlum, presumably because the subject ertinency. This finished the presentably because the subject ion of the spectacular drama began.

orion of Clio a tew years ago in in a financial sense it proved success Mr. Campbell felt encouraged, after a ic features, to the public of this city. Cilo down from its shelf again was apmmend Mr. Campbell's dramatic us, for their constructive strength, and rugged beauty of conception. is positively the least meritorious has emerged from this playwright's op. It has neither coherency nor rest. Piotless, soulless and devoid common sense, the singular jumble deas and improbable incidents occited mirth when they did not create cases. The audience were most of const. The audience were most th the purely spectacular features of centation. In all kindness to Mr. bowever, we are compelled to say the la's good deal of confusion in the a lack of harmony and a want of taste statistics of colors and the manocuvering sufficiently of the phase the popular taste for chroses, but the arrivals are to the colors and the phase the popular taste for chroses. ns, but the artistic eye is offended by y unconsidered mixture of several seenery is ambitious and several its imposingly effective. A large seratmeraries are brought into play The first act possesses to se, the action being carried on by re favor than any other clusion having to respond to the apa speech. Theatrical wiseacres re. In the present instance some on. The rest of the performance especially productive of enthusiasm, dencing in the fourth act was the em-

re so many interruptions incidental to the unwinding of the story of Clio that frequently its thread was lost and the minds of spectators were reduced to a state of hopeless uncertainty. Indeed, owing to the misty connection of some of the most important episodes with the principal scheme of the dramatist, many persons, after witnessing the entire performance, went away in a maze of bt as to what Clio was really all about. After very careful attention, we are able to furnish a tolerably correct key to Mr. Campbell's riddle. Paulo and his daughter Lucia (Clio) are waits in Venice. The old man has lost his memory, and with his child has fled from Cairo, where she had been taken into captivity and sold as a slave. The owner, an Egyptian merchant, hunts the fugitives down, and, with his myrmidons, attempts to abduct the girl from the Plaza of St. Mark's, in Venice. Fabian, a sculptor, interposes and saves Lucia from her danger He takes her with him to Florence, where she becomes his in love with the girl and she with him. They this city some time ago. There is consequently Court of France, where his ambition can be Carl Millocker to go with the German origod she also loves him. Lucia bids him stay.

proved false to him, and under this false impression he reconsiders his determination to remain in Florence in obscurity and accepts the Countess' offer to introduce him to the voluptuous French Court. This brings us to the fourth act, which is supposed to be a dream, although Mr. Campbell gives his audience no light in this respect. Every one imag. ined that the developments of this act had actually a part in the unravelling of the plot. It is not a dream-the word is too mild-it is a hideous nightmare, in which Greek statuary, Grecian dancers, French courtiers and elves are incongruously brought to a somewhat startling finale in the form of an earthquake. It transpires, in the course of this vision, that Lucia is the mistress of the King, and Fabian has secured fame, but not happiness. While the Court revels are in progress, a storm arises, followed by an upheaval of the earth, which brings down the walls and pillars of the palace about the ears of the royal party. In the fifth and final act, which on Monday night did not conclude until considerably after midnight, the sculptor learns to appreciate the love bestowed upon him by his model, and old Paulo recovers his wits and the dukedom of which he was possessed before he lost them.

The mechanical effects whereby the earthquake was represented were particularly disappointing to the people, who had anticipated reward for their previous patience in this scene. The roof and pillars of the palace did not fall; hey gently unhinged and sailed slowly and gracefully down to the stage, while some pans of red-fire illuminated the efforts of a number of carpenters who ran on wings and groundpieces at irregular intervals, on which were painted ruined walls and battlements supposed to give realism to the catastrophe. It was then near twelve o'clook, and a good many people, reminded of bed time, left the house The Folly ballet, danced in this same act, was new and attractive. The oryphees were dressed as harlequins, columbines, clowns and punchinellos. The bas seul of Cornalba was most enthusiastically encored. The lady is excelled by few premieres dansenses. She is thoroughly mistress of her lifficult art, her gyrations are the soul of poetry, her movements show exquisite finish, and her manner withal is irresistibly winsome. Cornalba was assisted by Mile, Eloise (Mrs. Jacques Kruger), who, notwithstanding her juxtaposition to such an admirable artiste as the former, contrived to win a fair share of the applause. Some very beautiful living statuary was exhibited, classical subjects being represented by an intelligent group of artists'

The company, which is composed of some excellent players, made an admirable showing considering the rather limited opportunities they were afforded. First place must be awarded to Frank Losee, whose rich voice, handsome presence and vigorous delivery entirely suited role of the semi-heroic, semi-romantic Fabian. There are few actors who could give as much weight and importance to a part of this kind as did Mr. Losee. Next in order of nerit was Edgar L. Davenport, who doubled the characters of the Egyptian prince and the King of France. He gave each a distinct individuality and acted with an intelligence, ease and fire of which, judging from his previous work, we did not believe him capable. In the costumes of both dignitaries he presented a decidedly handsome appearance. Adele Belgarde played the heroine, Lucia, with considerable emotional power. She was at her best in the third act. proffers of the Countess. This latter role was filled by May Noonan, who avoided conventionality and gave an actual and forceful representation of the scheming woman of the vorld. Mrs. Poole as a proud Duchess and Marion Elmore in the soubrette rôle, Didi, added to the efficiency of the cast. B. T. Ringgold was weak and angular as Giovanni, and Thomas H. Burns got some funereal fun out of Pietro, a coarse servant. Harold Forsberg, as a sort of Don Quixote, was received with open arms by the gallery, while Harry Rich preented a well-rounded creation in Paulo, the demented Duke.

Clio is expected to run for a month or more at Niblo's. Perhaps its spectacular attractions will succeed in drawing a profitable attendance during that period.

The musical comedy, christened Chatter, produced at Wallack's on Monday evening, is a bright and snarkling entertainment which introduced Mathilde Cottrelly in a part that enabled her to show her versatility and cleverness. The piece is in three farcical acts, and it is interspersed with a good deal of lively and taking music. It was favorably received by an audience of fair proportions, but despite its pleasantly amusing qualities we do not believe it will take much hold upon our public. Its humor is too light, and it lacks the showy features which Col. McCaull's patrons are in the habit of observing. A synopsis of this comedy appeared in THE MIRROR after its promodel for a figure of Clio. The artist falls duction under the title of The Seamstress in are betrothed, but the Countess Ellice comes no necessity for describing it again to our upon the scene and tempts Fabian to go to the readers. Some of the music was composed by gradfied. The Countess is his patron, mal. A number of selections used have been taken from a variety of sources. All are proves stronger than ambition and he catchy and they certainly add materially to the ts the Countess' offer. But, by a plot enjoyment of the performance. The cast is a the latter and Giovanni, a designing roue long and strong one. Of course Madame Cotis made to believe that Lucia has welly carries off the principal honors, and it was received with prolonged applause. in Widow Bedott. R. Pope Cooke invested ever. He feels jubilant over this result.

Lotti Greasmeyer, the seamstress, plays with tireless vivacity and delivers the voluble speeches assigned her with extraordinary rapidity. Indeed, Cottrel. ly's unflagging spirits make the scenes in which she participates most delightful. As she is on the stage the greater part of the time, the spectator cannot fail to be infected with her irresistible good humor. In the favorite trio, "Read the Answer in the Stars," a duet which is marked by humorous syllabic treatment, and an illustration of the manner in which the words of a German folk-song can be adapted to the music of every school, the artiste is highly successful, many encores having to be responded to. De Wolf Hopper as the flirta tious elderly man of family, Jeremiah Hackett, is quaintly comic. his eccentricities of manner being given ample scope. Harry Macdonough is especially clever as Gurgle, the musical clerk in an employment agency. Mr. Macdonough acts with intelligence, and uses a flexible tenor voice skilfully. Charles Plunkett is decidedly amusing as a drunken Irish servant. Edwin Hoff, Olga Brandon, Jennie Reiffarth and Genevieve Reynolds are efficient in unimportant parts.

Chatter, particularly on account of Cottrelly's performance, will not fail to please a certain select class of play-goers; but, as we have already intimated, there are strong reasons for doubting that the comedy will become a popular success.

First-nighters went to the Star Theatre on Monday last expecting to find in Adelaide Moore a lady of more than ordinary talent But they were sadly disappointed. Miss Moore is young, and has good looks on her side. She is also intelligen, and would perhaps play light comedy parts excellently; but the role of Juliet is far beyond her as yet. She lacks the reserve power and intense passion so es sential to the portrayal of Shakespeare's heroine. And again, she is heavily handicapped with an unmanageable voice, which is heard to the utmost disadvantage in blank-verse. In the balcony scene she was so nervous that her lines were delivered with an irregularity almost amounting to jerkiness. Apart from this she enacted the scene fairly well. In the third act, where Romeo leaves for Mantua, Miss Moore was seen at her best. For the only time during the evening she seemed to compass the situation. The audience began to look forward to better things, but their hope was of short duration. The potion speech proved too much for the young aspirant. Before she had delivered half the lines she had exhausted her reserve force, and if at the beginning of the speech her earnestness had used a feeling of sympathy in the audience for the woes of the young bride, at the end it had changed to one of pity for the actress who had undertaken a part so far beyond her reach In the final scene, where Juliet awakens from her trance and finds herself in the tomb she had previously spoken of with such horror, Miss Moore again failed to realize the situation. She seemed to take it as a matter of course, and arose from her bier as unconcerned as she would from her cauch. Miss Moore's delivery of the line, "Go, get thee hence, for I will not away," was especially fine; in fact, it is a question whether she did not at that one moent exhibit something more than talentbut it was only momentary. When she had sheathed the dagger in her breast to put an end to her grief, the actress gave three little shrieks such as would have come from a child frightened it. Adelaide Moore may play the role of Juliet acceptably in time, when she has, a fulier conception of the character, and when she has trained her voice to deliver the lines, if not with power, at least evenly; but at present her performance is not above commonplace. She wore some very fine dresses and diamonds, these latter helping to spoil the effect of the last scene. In portraying death, or a sleep that resembles it, the breathing should be hidden as much as possible, whereas every movement of Miss Moore was made doubly prominent by the continual

flashing of the gems on her bosom. The Romeo of Atkins Lawrence was also a disappointment. Whether the gentleman was ill or whether the dispiriting surroundings were the cause, it is impossible to say; but one thing was certain, Mr. Lawrence at no time, with the exception of the last act, came up to the requirements of the character. There was nothing passionate about his Romeo and very little of the lover. He was at his worst in the scenes with Juliet. His onslaught on Tybalt was good, as was his duel with Paris in the final scene. During the balcony scene he did not speak one line as if he meant what he said. After the line, "See how she leans her cheek upon her hand," which he delivered in a careless, off-hand way, he paused and looked around, evidently thinking he had said something funny. Indeed it was funny, so much so that one of the audience was heard explaining to a friend that it was not a com-edy. It is impossible to believe that Mr. Lawrence was at his best; but whatever was the cause, it certainly could not excuse such a tame performance as he gave.

As Mercutio, too much praise cannot be awarded Joseph Wheelock. Despite the dethat the part is not especially adapted to him, he gave a representation it would be difficult to see surpassed His reading of the Queen Mab speech was full of delicacy and subtlety,

From the time he first entered until the scene where Mercutio is slain, he was the true embodiment of the winsome, spirited gallant. It was the one thing worth witnessing, and it was easily seen that the audience was only too sorry to have to part with Mr. Wheelock so soon. The Benvolio of Mason Mitchell was excellent. Edward Tilton was a good Capulet. His acting in the third act, where he upbraids Juliet for her disobedience, was especially praiseworthy. It was evidently appreciated by the audience, who applauded him until he reappeared. In the role of Tybalt, Archie Cowper was not at home. When he began to get excited he emphasized his lines to such an extent with his head that the effect was painful to look at. William Herbert gave an excellent burlesque of the part of the Apothecary and created a good deal of laughter. Leslie Allen as Friar Laurence was very good. Fred Ross gave a mild performance of Paris. It seemed that if he could have had his own way he would have given Juliet up to Romeo without a murmur. The Peter of Charles Stanley was rather overdone; otherwise it was a creditable performance. M. T. Harris as Balthazar was especially noticeable for the haste in which he appeared to get off the stage. His hurry was so great in the scene where he meets Romeo in Mantua that he would doubtless have made his exit with his speech unfinished had not his master held him back by force, Mrs. C. F. Maeder, Mrs. Octavia Allen and Fanny Cohen were all fairly good in their respective parts of the Nurse, Lady Capulet and Page to Paris.

The scenery was vile. Whatever the stage manager had in his mind when he arranged the ball-room set is a mystery. While the principals, looking as if they were at a funeral instead of a masque, were conversing near the footlights, half-a-dozen supernumeraries were walking ghostlike at the back of the stage with masks on, the hideousness of which cannot be described. Altogether it had the effect of the graveyard. scene in Hamlet very badly done. The costumes furnished by Mr. Roemer, although not elaborate, were much better than the scenery. In fact, with the exceptions already mentioned, they were by far the best thing in the production,

Mixed Pickles was the dish served up at the Fourteenth Street Theatre on Monday night; and in spite of the suggestion of sourness, the dish proved to be very palatable. As the plot of Mixed Pickles has been printed in these columns-while the "dog" was wrestling with it -it is not necessary to go into details. It is a long drawn-out farce-comedy, apparently gathered from various sources-a little of this and a little of that, but consistency and sequence running through it all. One absurd complication follows another in quick succession, and the fun never flags for a moment. A critical but not very large audience applauded the play most heartily, and it may be set down as a metropolitan success.

Joseph Pickles, the scapegrace brother of the Rev. Arthur Pickles, sets the fun in motion. He has a penchant for practical joking, and makes a target of Hiram Brown, an old gentleman who is inclined to be fast, and who seldom draws a sober breath. During the temporary absence of his reverend brother. Joseph makes up as the clergyman's double, and scandalizes the neighborhood by his conduct. He arranges elopements, makes love to all the ladies, caresses the servant girl, and discloses a sudden fondness for liquor and toco. When the brother returns sailed on all sides and is utterly confounded by the charges made against him, and is only relieved at a critical moment by the confession of the scapegrace Joseph.

In the first and third acts Joseph Polk, as Joseph Pickles. was simply Joseph Polk in a blond wig-looking somewhat younger, it is true, but still the same old comedian of the Union Square. In the second act, however, where he disguises himself as the Rev. Arthur Pickles, he did some admirable comedy work. He had this act almost to himself, and kept the audience convulsed in his scenes with the various characters. But the positive hit of the evening was made by Alexander Vincent in the role of Hıram Brown, the old gentleman inclined to be naughty. It was an unctuous performance in every movement, speech and play of feature. Always more or less howcome-you-so, the character could easily have been made coarse, vulgar, or been overdrawn. Mr. Vincent fell into none of these errors; he remained within strict comedy bounds, and kept the audience in roars by legitimate methods. After the first act, when Mr. Polk led two of the ladies to the curtain in response to calls, the applause did not cease until the star had pulled Mr. Vincent, who was modestly reluctant, into view, and then it became deafening. Mrs. George F. DeVere was excellent as Mrs. Brown, the rather shrewish wife of Hiram. Julia A. Polk played Cherry Brown, her daughter, in love with Joseph Pickles, and played it rather conventionally. She sang a Waltz song in the second act, and during the encore some floral gifts were handed upwhich was to be expected. Jennie Christie, as Lucinda Sniggins, an exaggerated specimen of the old maid and village gossip, created plenty pressing surroundings, and notwithstanding of merriment in the audience. Nellie Sheldon was pert, saucy and roguish in the part of Susie, a servant. Milton Rainford played Deacon Jordan, a canting "member of the flock," in an amusing manner-suggesting the Deacon

the role of the Rev. Arthur Pickles with quiet, clerical dignity, and measured his speeches. with the vocal foot-rule of a master of elocu-

Mixed Pickles remains at the Fourteenth Street two weeks, and then Bartley Campbell produces Paquita.

On Monday night, before a house that vied in compactness of numbers with the crowded precincts of the proverbial sardine box, Barow, Wilson and Rankin's Minstrels, flanked by Hughey Dougherty and a host of lesser lights, opened at the People's Theatre. The show, on the whole, is an improvement on that of last season, inasmuch as there is a noticeable and appreciable absence of the archaic end gags that materially deteriorated from the otherwise fine performances given by this same troupe then. The musical features of the bill were of an advanced standard and received well-merited recognition. Following closely on the heels of The Mikado, the audiences at the two vastly different styles of entertainment were substantially the samegoing to show the versatile adaptability of Manager Miner's clientele. Next week the house will be occupied by the World combination.

On Friday week Mr. Dixey will celebrate at the Bijou Opera House the 365th representation of Adonis. This is a marvellous and unprecedented run for a burlesque entertainment The occasion will therefore renew interest in the captivating performance.

The Willow Copse is in its third week at the Madison Square Theatre, where fair attendance is the rule.

A Pair of Kids is doing a medium business. at Tony Pastor's in its second week. The production has proved something of a disappointment to Mr. Kendall, whose expectations were possibly somewhat too large. There is a good deal of fun in the performance.

The Musical Mirror.

The Mikado-Miner version-was moved up from the People's to the Union Square Theatre on Monday night, where it was heard by a good-sized and appreciative audience. Mr. Reed as ko-Ko and Miss Harrison as Yum-Yum duplicated their previous success, while in other respects the representation passed off satisfactorily. While hereafter there will be a number of Mikados in the field, Mr. Miner's production possesses so many attractive points. that it will no doubt enjoy a fair share of the patronage extended to Gilbert and Sullivan's

Nanon is drawing fine houses at the Casino. The opera and its representation seem to grow constantly in popular favor, and the piece may be classed certainly as second to no success achieved at this house since its doors were first thrown open to the public. A great cast, showy costumes and exquisite scenery combine to make the performance a source of unflagging interest to amusement lovers.

The burlesque of La Belle Helene will be succeeded at Koster and Bial's in a couple of weeks by the production of a travestie on Nanon. The management are making preparations for some attractive and unique novelties, which will rapidly follow each other after the opening of the regular season on the abovementioned date.

Mr. Carleton Sanguine.

"My season of Nanon will begin at the Chestnut Street Opera House, Philadelphia, on Oct. 5, where we play for two weeks," said W. T Carleton in an interview the other day, "and from there I cannot say where we shall go, as I have not decided. Although I have sixteen weeks of the season already booked, part of it is open to change. For instance, I am at present negotiating with E. E. Rice, who has the right to the opera for Boston and New England, to get time there, and I am also arranging with Al. Hayman for a tour across to San Francisco and a season in that city."

"Is your company completed yet?" was

"Yes, with perhaps one or two small parts yet to fill. So far the people engaged are Louise Paullin, who will make a splendid Nanon I am sure; Alice Vincent, who will play Ninon: Josephine Bartlett, Clara Wisdom, George Denham, C. M. Leumaine, a young English tenor, late of Carl Rosa's Opera company, who is just over, and who will render Hector's music in good style; Joseph Greensfelder as the Abbe, and myself as the Marquis. John S. Hill will be my musical conductor and A. H. Canby the advance agent. In all probability Tracy Titus will be the acting man-

"I shall have a chorus of thirty, and the costumes will be equal to those of any company that ever went on the road. As for the scenery, it will be painted especially for us in every city which we visit."

The protracted legal fight which has been in progress during the past three years between Townsend Percy and Julia Vaughan, his ex. wife, has at length been brought to a close. A compromise was entered into and Mr. Percy paid the lady \$5,000, thus securing his entire freedom from alimony or any claims what-



The Vienna police have of late been trying to suppress a certain doctor who has a theory that Soul is a sort of odor that exudes from a person, through the hair principally; that th's soul perfume can be bottled, sold, and so used that the desirable attributes of some excellent character shall be carried into an unpleasant nature. I'm heartily sorry the meddling police have apparently cut short this beautiful business. How I should have gone into the bottled-soul trick had my worthy doctor ever touched New York.

I suppose some of the wild and untamed smells I meet are escaping souls, and I supposed it was gas till I read of my poor doctor's discovery. Whatever were his opportunities in Vienna, here in this city there is an unrivalled field for the bottled-soul business. How large a demand there would be for the Extract of Sullivan or the Exhalation of Evarts. Muscle and Erudition-a chance for the dudes to build up physically and mentally.

I took up a big black bottle at home, the other day, and my mother said: "Put it down, dear. It's an infusion of gall and wormwood, and extremely nasty to get on your hands."

"Is it?" replied I. "Well, I ought to know about it, having had some of the chippiest instances of gall on my hands lately that I remember to have heard of."

To begin with, there's my friend Pump. Pump has a fine house on Fifth avenue and a country-seat in Pequonnack. A day or two before the Grant obsequies. Pump got a note from Gironemo Gall, saying that as Pump's family was in the country, he'd like his baywindow for a party of five. Poor Pump had quite enough intimate friends to fill his house. but he is a man who has not learned that use-

lesson-how to say No. Therefore, he wrote Gironemo that he could have a chance at the window, although he had a few friends of his own who were coming. Directly this got to Gall that worthy sat down and wrote back that, having the window assured, he had invited seven more; his party would therefore number thirteen, and they, knowing how long the procession would be in passing, would bring some lunch. Pump's hair rose on his bald head. Lunch eaten by thirteen in his magnificent parlors! What to do the poor man didn't know. He took counsel with a lady friend, who said the "only thing to do was to send him word to bring no lunch, as lunch would be provided."

According to this advice, poor Pump wrote, and ordered of Pursell an elaborate lunch for twenty-five persons, and with fear and trembling awaited the developments of the funeral morning.

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At nine sharp Gall and the first instalment arrived; a little later the party numbered thirteen, and then the undaunted Gall broke the news gently to his host that during the morning his wife's pastor and family, from Pequonnack had come to this city, depending on him (Gall) to take them to some suitable spot to view the funeral.

"Of course, I could do no less than share my quarters with them," finished Gall, "so I invited them here."

Pump gasped. In due time the Rev. Mr. Sam Singer, Mrs. Sam Singer and four children under twelve, pulled the weary bell of the Pump mansion. Gall threw up an embankment of plush chairs and gilded tables on which to perch the evangelical kids. He disported himself with playful freedom, pulling out a Buhl cabinet and sitting on it in the rear of his guests, who were ranged in tiers in Pump's bay-window. At two, when the procession was under full head, lunch was announced. The hungry crowd descended upon the table laid in the library at the rear of the drawing room, and nineteen out of the thirtyone would get their hands and mouths full, when one of the dozen left on guard would shout: "Oh! here's the Wethersfield Seedling Foot Guard!" and, patè de Toie gras sandwich in hand, the Pequonnack detachment would madly rush across the Turkey rugs and pile into the window, shedding drops of bloated goose-liver in every direction, like sparks from a Catherine wheel.

A slight diversion was caused by little Sam Singer falling off a shelf of an etagere, where his doting parent had put him in company with a Dresden shepherdess. Sammy broke his

head and the shepherdess both her legs.

ience at something like a couple of hundred dollars. We exchange experiences and vote the world has taken to a diet of wormwood

About three months ago a young man said to me: "You have the pen of a ready-writer, and I am not felicitous in expressing myself. I have met a girl in Elmira who is pretty high-toned-very well educated and dreadful sweet on me."

It was a combination hard to understand, and while I pondered how three such conditions could exist together, my fresh friend proposed I should write his love letters. You know how good-natured your Gusher is. I agreed, and the amatory correspondence began. That young woman has written three times a week, and I have done the same. The letters have glowed with fervid heat till I am sure the later ones have melted the wax on their backs.

Mr. Fresh seems to have become imbued with the opinion that this is purely my affair, and when I hand him his adorer's love-letters, I doubt if he reads them. Yesterday he called and wanted to know if I couldn't let her down easy-gradually cool off-and finally write her he was drowned or hanged, or some little thing like that. I hate to. In a great degree I am responsible for this very unpleasant state of things. She never saw this wretched sham of a lover but once, and the only atonement I can think of is to find some solid chunk of real for true man, run him on deck as Mr. Fresh, agree to write all his letters when necessary, and abdicate.

Oh, you talk about gall! I could give you instances by the dozen.

A captain of one of the English boats had an unruly passenger in the steerage, who gave him no end of trouble. Finally he got drunk, fell down the companion-way, and broke his leg. The captain took up a collection, raising a hundred nollars, and gave him a rig of clothes besides. The first thing the man did when he got on shore was to begin a suit for damages against the company and one against the captain for malicious slander in saying he was as drunk as a beast from Liverpool to Sandy Hook.

All this has nothing to do with the transmission of the qualities of souls and character discovered by the German doctor. I am not blind to my own deficiencies. There are several qualities I lack. As an arithmetcker I am a failure. If only the bottling doctor were here I'd take a case of Ferdinand Ward. His figuring is the style to suit me.

I lack the quality of "holding" sadly. I should take half a case of Ed. Gilmore. He is able to hold five aces if occasion requires. I have got little faith in my fellow-creatures, and I should order a dozen small bottles of Sam Colville's soul, as the doctor would draw it off through his ambrosial curls.

I haven't the slightest confidence in the honor of English authors or composers, and I should try and get a few bottles of Stetson to repair that defect.

In the meantime New York is not so far behind Vienna. I went into a drug-store uptown, the other day, for something to cake off sun burn, as fishing in open boats had rendered me a painful spectacle for first-nighters. "What you want," said the man, "is our

I had never heard of it. He assured me it would give me an entirely new complexion and make a different creature of me. I like change and I bought a jar quick as a wink.

Going home, for want of better literature I unrolled a prospectus from round the jar, and here it is. I can understand how the doctor found customers for his bottled-soul business when I find that in intelligent New York such statements as the following find believers:

The Pith's peculiar effect is traceable to Polaric properties latent in the substance.

It purifies the skin, neutralizes offensive perspiration, stimulates the capillaries to healty action, smooths wrinkles, rounds the form, removes tan, pimples and "worms," moistens the most torpid cuticle, and makes pliable the most rigid countenance; finally, it exhilarates the mind, clears the mental faculties and allays nervous-

The last three things were the ones to take my fancy-a sort of cold-cream that, daubed on my face, would clear my mental faculties and exaltate my mind was just the cold-cream for me; for you must know the manner of using this article that acted on the mind, cheered the grummet and pleased the penute,

Previous to application wipe the face with a soft sponge moistened in warm water.

Apply the Pith with both palms and work it well in for a few minutes by slow movement of the hands.

Determined to rid myself of any hitherto undiscovered "rigidity of countenance," I rushed home and undid my purchase. I found it looked like an ounce and smelled like twentyfour ounces of rancid butter. I read with hor-

Its fragrant aroma, which is new and different from any other known perfume, is permanent, it being part of the substance itself.

Thinks I, if I smell like this for any length of time I may as well be buried at once, before friends forsake and fortune proves untrue. ...

This thought depressed me and I got down to consider and wait for the "exhilaration of mind" promised in the prospectus. when I saw a rose colored sheet of paper that had es-

cleaners; and counts his outlay and inconven- simple and touching tale of the discovery of the shrub. I give it verbatim:

Rambling about in the mountain-passes for stray flowers, my attention was arrested by a most delicious aroma arising from the ground where I stood. The sceen around me was wild and rugged, and not a flower to be seen. A strange feeling of loneliness crept over me, and my heart became agitated with feelings foreign to my nature. Recovering my self-coassession, I stooped to trace the bewitching scent and found myself drawn as by magic to an ugly-looking shrub from which I mechanically broke a twig, and lot to my surprise, the pith of the twig emitted the exquisite fragrance which so enchanted me.

of the twig emitted the exquisite fragrance which so enchanted me.

Elared at this pleasing discovery I hastened home, but not until I had selected a few of the larger stems for specimens, and taken a good survey of the locality so I could find the place again.

Making inquiries among the natives about the strange-looking plant, I observed an unwillingness on their part to give me any satisfactory information; one even went so far as to say it was poisonous, and I had better let it alone. This excited my curiosity only the more, and by diligent search I found among the fortune-tellera, who abound in the city, one who for a round sum betrayed to me the secret.

This took place in the Indian end of Turkish Persia, I believe. Of course, after the secret was betrayed the rancid butter was easily made, and here you have it, with all its pleasant idiocy printed and tied round it with pink ribbon. And lots of sensible people buy it and use it. Can you doubt the success of the Viennese doctor if he ever gets to New York and begins to peddle his bottled Extract of Soul?

In the sad interim let us feed our credulity by patronizing this stuff, as did your GIDDY GUSHER.

London Gossip.

LONDON, August 8. Last evening Mr. Toole said "Farewell" to the enthusiastic patrons of his London theatre and his London company in the snug little temple of comedy in King William street. Before long, during Mr. Toole's annual Summer absence in the provinces, his theatre will reopen under new management; but he will be away until next December, to return with the reign of the holly and the mistletoe and all the jovial things and "snips and quirks" of yuletide. As is customary, Mr. Toole took is benefit last evening, and although but one more to the crowd of friends who wished him good send off on his Summer and Autumn tour, yet no one was more amused, I am sure, than the representative of THE NEW YORK MIRROR. There was no special novelty, though, for the occasion. Artful Cards was revived, and the new burlesque. The O'Dora, was relied on for a lively finish, and was never played better. Mr. Toole, in his way, is inimitable, and gives his work a purely original drollness. After the play a speech was demanded from the popular actor-manager, and presently Mr. Toole addressed a "few words" to his friends, which "words" were constantly interrupted by applause and laughter from the audience. He spoke substantially as follows

"As nearly all houses are closing, including the Houses of Parliament, and as I have kept open a little longer than most of my neighbors, I don't like to be out of the fashion, especially as the members of this house want a little rest and change of air. I think it right to accede to their wishes and my own. This is the close of the season. I ought to apologize for addressing you in this eccentric costume Had I time it would have been more appropriate to have appeared in the clothes of the season-white ducks, straw hat and flannel coat We all know the season has been a very warm one. They say necessity is the mother of invention, and I suppose the mother of the Kensington Inventories has had the best of it; and owing to this fact, I imagine, many of the managers may be deprived of that great pleasure -paying income tax. I am inclined to think the ancients were wiser than ourselves. The cart of Thespis was a capital vehicle for theatricals in the hot weather. Thespis was probably the first actor who made the carte de visite popular. I think I shall adopt his notion next Summer, and play Trying a Magistrate in hansom cabs in Piccadilly. You could have change of air and change of performance every ten minutes and plenty of omnibus boxes for an audience. During my absence this theatre will be opened for a Summer season of three months under the direction of Mr. Duck, and I hope and believe that Mr. Duck will go on swimmingly, as all ducks should. After a short rest the ladies and gentlemen of my company visit the principal towns and cities, reappearing here in a new comedy, and Mr. Burnand's admirable travestie The O'Dora whose career we have been obliged to cut short tor the present, owing to Summer arrange ments being completed; but I hope to bring her back to you fresher than ever on Dec. 7. I need scarcely say how happy I shall be to see you here in the same seats-no redistribution. I may perhaps be allowed to mention that the box-office is always open and that the box-keeper will be very pleased to take your orders. Oh, dear, no! I beg pardon; I made a dreadful mistake; I didn't mean to say 'Take your orders,' because I believe the box-keeper has as great a horror of orders as the manager. I meant take your money. The mention of orders reminds me of the late Mr. Buckstone when he went into management. I met him one day and asked him why he had not written any pieces lately. 'Well,' he replied, 'I've no time now for writing pieces; all my time is taken up writing orders.' My few words have, I fear, been too many. Permit me, then, ladies and gentlemen, briefly, but most sincerely, to wish you all health, joy and happiness, and again and again thank you all for your neverending kindness, and for a few weeks to say

Of course, Mr. Toole left the stage amid hearty applause. Mr. Toole and Marie Linden My friend Pump has sent his rugs to the caped from the jar unperceived. It was a make the most of the droll situations with Stuart is resting in Paris, but M. Stuart has

good-bye."

which The O'Dora abounds, and its vocal embellishments are very acceptable. Mr. Toole's imitation of negro minstrelsy, in which, with Mr. Ward's help, some strong vocal contrasts are given, found no diminutio in the favor of the audience last evening, being loudly encored. Mr. Toole owes his success in a large degree to his social popularity. He is a kindly gentleman, and is a host in himself at all times. He was, some years since, a failure in New York, taking the same to heart most deeply. Even in London, it is usually Toole as a man, rather than as an actor, that he is favorably received. All this goes to prove the loyalty of the British theatre goers to their noted actors and managers. However. in the provinces Mr. Toole is an immense favorite, and always returns to London from his annual tours with a plethoric purse, and he is a rich man in this world's goods. His humor is to the stage precisely what Hogarth's humor is to the canvas-namely, of a singularly quaint character. However, he does legitimate bur-

So-called burlesques and comedies are really little else than elongated farces, or, worse still, elaborated music-hall sketches. This has directly led to the scarcity of new meritorious plays, the fact that popular taste is vitiated. Nita's First and The Twins are excellent examples of this state of dramatic dearth. They are both amusing, though they are not true comedy, and are music-hall trivialities Illustrated with extra scenery and stage sets. Meantime, while too much trash holds the London boards, there are scores of actresses in the provinces doing the rounds of sterling plays who never or seldom get a London hear ing. On this it is proposed to start a "star" theatre in London, in order that these really clever artists may have a chance to show their talents, if not during the Winter, at least during the Summer, when metropolitan attraction are not plentiful. The amateur theatric fever is dying out. At one time private drawingrooms were given up largely to the efforts of ambitious amateurs, who bored their friends and seldom illustrated any exceptional merit in themselves. Good plays well acted we must have, and there is no reason why a star theatre should be other than a success and take the place of the amateur fever now doomed to forgetfulness,

Speaking of unknown professionals, The Great Pink Pearl has in its feminine cast a Miss Compton, who, hitherto unheard of, is creating a tremendous success, and on all sides is voted a highly accomplished actress. London's leading ladies must look to their laurels. for here is a comedy acress at hand of the very highest order of merit. Howard Paul constantly urges the cleverness of the provincial players, and says he has often seen better all around acting in some obscure town than that illustrated on the boards of the best London theatres. By the way, his travelling operatic troupe continues to be brilliantly successful, and next week appears at Brighton,

that "Queen City by the Sea." Another whisper from out of town shapes itself to the hearing that Mrs. Bernard-Beere, as Fedora, is but continuing her former Hay market triumph in the role, and that J. H. Barnes, the famous "handsome Jack Barnes," of the late Miss Neilson's earlier American companies, also of the recent Union Square season, is making a hit as Loris in the po ful play, with Mr. Brookfield as Jean. Mrs. Bernard-Beere has been lately presented by Mrs. Stirling with the "housewife," prod "hussiff," or, as we latterly 'needle-case," once used by the venerable Mrs. Stirling in Peg Wollington in the garret scene where the merry Peg mends poor Triplet's coat. Mr. Brookfield, who is the only successor to Mr. Bancroft as Triplet, has lately purchased the stock, etc., worn by late Mr. Ben Webster when he made his great hit as Trip let. However, buying wardrobe will of itself alone never invest the artist with the divine dramatic afflatus requisite for the intended role. An instance of this is the purchase by a celebrated American actor of the wardrobe once worn by Burton, as Captain Cuttle. As it proved, the part has been the actor's most unsuccessful one, though a great favorite with him personally. Masks and Faces is underlined for early production by Mrs. Bernard-Beere's efficient company.

Among holiday makers and absentees from London, who are not acting as well, Mr. and Mrs. Willie Edouin must not be forgottes. While they enjoy their well-earned rest, Harry Paulton is writing the last lines of the comedy he has prepared for the re-opening production by the Edouins at the Novelty Theatre in September. The comedy is founded on the story of Robinson Crusoe. This week another piece from Mr. Paulton's busy pen, entitled Noah's Ark, is produced at Manchester.

At this celebrated manufacturing city rumor has it that there will shortly appear Mr. Stuart with his selected company, in a crisp English version of a new French comedy-drama. M. Stuart is the French actor who created the role of the Dauphin, in Henry V., with Rignold a few years since at Booth's Theatre. His wife, Mademoiselle Berthe Girardin, was the French Princess in the play, and made such a profound impression that she may be truthfully said to have shared the stellar honors with handsome George Rignold.

The Stuarts have been making a great fame in St. Petersburg, Russia. They are both accomplished artists, and possessed of liberal education and accomplishments. Madame

of the late Julia American company, of Monsieur Liveut out of health for a year, a her medical adviser has fuse offer after offer fro a limited period, with sion. Alice Chandes made he at old Drury Lane some years

Professional Doin Simon Forham goes with The Si

-Mestayer's Tourists opened in last Monday night.

—Eliza Long has been engaged for I Clayton's company.

 —James Vincent has joined the Harry Caught On company.

-Mr. and Mrs. R. B. Mantell salled England on Saturday. -Mr. and Mrs. Fred. Darrell as New York on Sunday. -Annie Gould will go with one of \$1 and Collier's companies -Charles J. Bell arrived from Esthe Aurenie on Monday.

-John C, Klein has joined the Kin Brothers' business and Brothers' business staff.

—T.V. Ricketts has signed with the B Moulton Opera company.

—Ada St. Clair. formerly with the B company, goes with the Tourists.

—Samuel Reed will probably play

-Samuel Reed will probably a part of the Dude in We. Us & Co.

J. B. Mason has purchased to merly belonging to George Tyles
 John S. Hill will be music W. T. Carleton's Namon company

Herne's Hearts of Oak companiengaged to play Little May in May

-Clio is booked for but four wee lo's, after which there is quite a l open in case the spectacle should pro-

—J.W. Shannon will play Noirtier, in M. Cristo, this season, instead of Caderon James Wallace has been engaged for Ca

-Fred. Runnells left the Eastle Buccompany on Saturday and returned city to rehearse with Wallick's Band

—The season of Alone in London begin the Globe Theatre, Boston, on Sept. 7, 1 the management of Colonel Sinn. Jo

The Shackford Opera Comique con going to do Stephens and Solomon inia in a manner far superior to any f production of the pie

George Coombs, manager of the Pr Theatre, Brooklyn, contemplates buying perty adjoining the new Criterion II He intends building a variety house.

-The attendance at the p Romeo and Juliet at the Star T such that the management I continue the engagement for on On Monday, Tuesday and Wed week Miss Moore will appear Hunchback and on Thursday, F

—Nordeck at the Grand Open
Brooklyn, on August 29, will be colows: Waldemar, Frank Mayo; P.
Edwin Mayo; Witold, J. H. Taylo
F. F. Mackay; Count Moryachi,
DeVere; Christophe Osekat T.
Vogil, J. F. Furlong; Counter Tryn Kidder; Princess Zulfern,
The scenery will all be painted. The scenery will all be p



BOSTON. he Chimes of Normandy was given the first half of week, and Girofie-Girofia the last half, at Oakland den by the Corinne co., the little star appearing as monette in the former and as Girofie-Girofia in the er. The special feature of the first, outside of Co-e, was the appearance of Henry C. Peakes as Gas-l, who of course acted the character finely, and of second was the engagement of Blanche Corelli as asquin, in which she made a great success in her Weight of the course acted the character finely, and of second was the engagement of Blanche Corelli as

see seen engaged as Manager Stetson's special representative at the Globe Theatre in Boston. Mr. Pilling
se a happy faculty of making friends, and he will beome very popular here.

There are rumers of several changes in the different
sestres, but it is unwise and often unjust to hint at
sean until they are pretty certain to take place.

I was m New York Saturday to see if everything was
oing smoothly during my absence and had a pleasant
ing bome in the Fall River boat, where I met B. F.
ryon, so long treasurer of the Howard Athenseum,
af for two or three years in London, with Manager
they a portion of the time; and where I also met R.
McClassinis, for so many weasons at the Boston Musme and latterly with Maggie Mitchell. Mr. Tryon is
my homesick and would not exchange his own land for
doses Englands. Naturally he talks very vigorous
nited States language against the Anglo maniaca,
fr. McClassinis, for so many—as Mr. Aitch, I will call
more Boston newpaper man—a Mr. Aitch, I will call
more Boston newpaper man—a Mr. Aitch, I will call
more Boston newpaper man—a Mr. Aitch, I will call
more Boston newpaper man—a Mr. McClannin well,
of after the performance one Monday night, after
new special presentation, he hunted him up and said:
Now, Bob, can't you tell me something about the play
at the people to-night? I was unable-to get around
id they want something more than mere mention,
here's Fansy Marsh for instance. A particular friend
mine is interested in her, and I about like to give
r a boost. So Mr. McClannin gave Mr. Alich some
slate about her acting, when the latter
enman was unfortunate enough to say: "By
e way, what about Miss Marsh's costumes;
hey say she has several new ones. Did she
arrany of them?" McClannin winked knowingly to
Ulliam Warren and Charles Barron, who stood by, and
en drew Mr. Aitch off to one side and described, a la
and extent morning his paper had a dazaling account
Miss Marsh's beautiful and rich costumes, while
erry other one referred to her plain and simple peast's costume, whic

The members of the Corinne co, gave a concert at Oakland Garden on Sunday evening, the usual band concert having taken place during the afternoon.

The Boylston Museum is a thing of the past. The World's Museum is being erected on the site, and will be ready about Oct. 1; under the business management of Charles Levell. There will be between fifty and sixty cages of animals, and aix specialty performances a day by two or three distinct companies, alternating. There will be five floors, and the uniform price of admission will be five floors, and the uniform price of admission will be five floors, and the uniform price of admission will be five floors, and the uniform price of admission will be five floors, and the uniform price of admission will be five floors, and the distribution of the longest that the affair will be world. The vestibule will be as feet wide and as deep, and the capacity of the house will be between 6,000 and 7,000.

and the capacity of the nouse will be between 5,000 and 7,000.

Robuson and Crane have shaken the sands of Cohasset from their feet. Mr. Robson has the same high soprano voice, but his color has deepened to an impressive bass. Words tail me in attempting to describe Mr. Crane.

This will be Corinne's last season on the stage at present. All arrangements have been made for her to go to Europe in June, and begin her serious studies in both voice and dramatic action. She cannot fail to succeed in the latter, it seems to me, as her manner is graceful, and her action very piquante at times. I think she will return in two or three years quite a cultured juvenile actress. She has the best wishes of everybody here.

everybody here.

E. W. McGlenen returned in the City of Chester, Saturday, from Eogland, where he has been nighly successful in the management of Harry W. French.

Alice Ryan, daughter of Thomas Ryan, the well-known member of the Mendelssohn Quintette Club, sailed Saturday for Europe, where she will pursue her musical studies.

The season of the promenade concerts under the baton

cess in Fastine, in the first soprano of the Schumann Femals Quartette.

The laterior of the Globe Theatre has been improved greatly during vacation. The balcony boxes, that somehow never were popular, have given away to chairs; and a new drop-curtain will be a feature on the opening. The old entrance on Hayward place has been re-opened, and this will re-inforce the Essex street entrance in relieving the Washington street entrance of a jam.

PHILADELPHIA.

PHILADELPHIA.

Another dull week of the Summer has passed away, and now we are beginning to see the signs of final preparation for the new campaign. Managers are seen upon the streets. Our small colony of actors is restless and expectant, and each individual palm is ltching to leel the first week's salary.

Mrs. John Drew has returned from abroad, and, inspired by her success in reviving The School for Scandal, will open the season at the Arch Street Theatre on Sapt. y with The Rivals, appearing herself as Mrs. Malegrop. Other attractions to follow will include Mr. and Mrs. George S. Knight with Uver the Garden Wall; Alica Harrison in a new play, and Kelly and Mason.

The National Theatre opens sad with Alexander and dealton's Harr Oaks, which has been re-written by Jacob R. Reynolds, who will travel with the piece as the management of the Moster with Isaac M. Kahnweiler as business as-

mit Street Theatre, having announced for lillow Coppe as its initial presentation, will the meason on the 24th, with John P. as Tom's Cabin, to be followed by the new co. with Mr. Couldock.

George Cornelius, of the Standard Theatre, San Francisco, has been in town looking up people for a minstrel show. He has been talking with Lew Simmons, E. N. Slocum and Frank Moran, and also with Thomas Boyd as business agent; but I have not heard of any contracts being signed.

Col. L. E. Granger is here and says that in spite of all rumors to the contrary, he will manage The Professor, and that he has not sold his interest. He will also put upon the road a new musical comedy, The Accidental Club. I have looked over his date-book, and time seems well filled.

Charley McManus and Matt Snyder are both to be seen in their old haunts, looking very happy in their prosp. cts for the coming season. The former has signed with Rose Coghlan and the latter goes with The Don. Matt's charming wife has been ill for some time, but happily is improving.

The Central Theatre offers this week Goldie and Steel's comb.

O'Briege's Circus opens here seth, giving a tengant.

Steel's comb.
O'Brien's Circus opens here 24th, giving a ten-cent

CINCINNATI. 22

Managers Heuck and Fennessy open the campaign "across the Danube" on the 23d, presenting McNish, Johnson and Slavin's Minstrels, followed 30th by Evans and Hoey's Parlor Match comb.

The People's Theatre will reopen 30th. The house interior has been redecorated, and will present an extremely neat appearance. Vaudeville will be the order of the day, and as the management claim to have secured none but the very best of variety organizations, it goes without saying that the outlook for the season is encouraging.

accouraging.

A Crasy Quilt Show will be the opening feature at Harris' Vine Street Museum during week of 29th.

The paper of the McNish, Johnson and Slavin party is highly creditable, and attracts considerable attention.

Lennie Miles, who replaces Daniel Webster Clifton in the box-office of the Grand, is voted a decided improve-

the box-office of the Grand, is voted a decided improve-ment on his predecessor.

Stage Director John Foster, of the Vine Street Opera-House, is reported engaged to a young lady resident of Mount Clemens, Mich., and is being congratulated.

Manager Fennessy has to all intents secured a corner on "Hoyt" for the season, and will play A Rag Baby, Parlor Match and Tin Soldier at Heuck's in rapid suc-cession.

cession.

Fred. Engelhardt is circulating in quite lively style, booming Harris' Vine Street Museum

Manager Havlin's executive staff at the Bijou will be substantially the same as last season.

Bertha Fielbach, the clever German soubrette, was the recipient of a benefit 16th at the Grand Opera House.

the recipient of a benefit 16th at the Grand Opera House.

Manager Fennessy has secured Clara Morris for week of Sept. 28, and has booked Shackford's Opera co. for week of Sept. 6.

Some enterprising artist should make his everlasting fortune by photographing Jem Collins arrayed in his new laws tennis jacket.

Conner and Connolly's comb. is the inaugural card at the People's Theatre.

Charley Zimmermann returned 13th from a month's visit to Ripley, O.

John Hawlin and Abe Erlanger, the joint managers of Louise Balfe, have arranged with the Brush Electric Light co. of Cleveland, U., for a twenty-thousand-candle-power electric machine, and will photograph the audience nightly and present every one in attendance with a copy, as also a photograph of Miss Balfe.

Scenic artist John Rittig is preparing a new drop-curtain for Robinson's Opera House, and is also completing one for Harris' Baltimore Museum.

John J. Riley and wife (Lizze Smith) have returned from Philadelphia after completing a successful week's engagement.

Among the attractions already booked at Harris' Mu-

John J. Riley and wife (Lizzie Smith) have returned from Philadelphia after completing a successful week's engagement.

Among the attractions already booked at Harris' Museum in Robinson's Opera House are: Daniel E. Bandmann, In the Ranks, Hoop of Gold, Power of Money, J. B. Studley in Monte Cristo. Baird's Minstrels. The Tourists, run on the Bristol, Wilbur Opera co., Only a Farmer's Daughter, George C. Boniface in Streets of New York, Stranglers of Paris, Katherine Rogers, Hazel Kirke, New Orleans Minstrels, Nobody's Claim, Our Goblins and Queena. The Museum opens 30th, with Owen Fawcett in The Big Bonanza.

The three weeks' engagement of the Harris Opera co. at the Zoo, which closed 16th, was marked by excellent attendance throughout.

Havlin's I heatre reopens 23d with Frances Bishop in Mugga' Landing, to be followed by Gus Williams, Tony Hart, Roland Reed and Sully's Capital Prize.

Romany Rye will be the attraction at the People's Theatre during Thanksgiving week.

Louise De Luise's comb. is the current attraction at the Vine Street Opera House.

The Thompson Opera co. in Mikado will continue at the Highland House until 22d.

CHICAGO.

This is to be the last week of the comedy season at McVicker's Theatre, and the admirable co. will appear in Goldsmith's comedy of She Stoops to Conquer. The cast will include Harry Edwards as Mr. Hardcastle, Ralph Howard as Sir Charles Marlow, Herbert Kelcey as Young Marlow, Harry Hawk as Tony Lumpkin, Madame Ponisi as Mrs. Hardcastle and Caroline Hill as Miss Hardcastle. It is a matter of regret to all who have regard for the advancement of dramatic art in Chicago, and the establishment of a good stock co. at one of our theatres; that the trial season at McVicker's, where a talented co. have presented the best of standard works, has not acceived the support it was entitled to. It is hardly a matter of doubt that not a dollar has been made by the manager, and very likely a loss has been sustained that will present any more experiments of a like character in the future. On Sunday 23d, the theatre will inaugurate a period of money-making with a bûrlesque co. The piece is called Bluff, and it is to be hoped that it is more meritorious than The Modern Venus, a stupid affair that has been doing a moderate business at another house.

The second week of A Moral Crime at the Columbia was, as I expected, a remarkable popular indorsement of the pilay, and a direct contradiction to the opinion of the erudite critics who undertook to damn it by saying as little about its merits as possible and exaggerating its defects. The receipts show a steady increase every night, and there is little doubt that the remaining two

was, as I expected, a remarkable popular indorsement of the play, and a direct contradiction to the opinion of the erudite critics who undertook to damn it by saying as little about its merits as possible and exaggerating its defects. The receipts show a steady increase every night, and there is little doubt that the remaining two weeks will establish the fact that A Moral Crime is a great success. The play has had several changes made in it that improve the action greatly, and the actors now make the most of their parts. The Mathilde of Marie Prescott is a great performance and the Count D'Albert of Joseph Haworth is closely allied to it in merit. Mmc. Dolaro and Lillian Richardson leave the co. this week and their places will be filled by Miss Henry and Miss Johnson.

The Moders Venus met with poor patronage during the scond week, and it is said that the co. disband and return to New York without filling any more dates. In order to secure enough money for the purpose of paying the minor people their back salaries, a benefit to Molite Fuller and Amelia Summerville was arranged for Saturday night, Manager Hooley, with his accustomed generosity, giving the house free of rent. The two alleged beneficiares went round among the Board of Trade and business men disposing of tickets to the benefit, but did not have remarkable success. The piece had not a redeeming feature. It was so awfully but that not even John Uilbert and Kate Davis, two talented people, could make anything out of it, So end all such "takes." This week Milton Nobles and co. in Love and Law.

The Carrington Opera co. me: with fair patronage at the Ice Palace in Olivette. This is the last week of the engagement and Pirates of Penzance wil be the opera. Marie Roe wanted more salary than the management thought she was worth, and was allowed to go home. Nellie Judson filled her place successfully.

The opening of the new opera house has been post-posed to Tuesday night, ast it is found to be impossible to get the theatre ready. The new house will certai

in its interior arrangement, and has been improved to a remarkable extent. The Grand has always been one of the most comfortable theatres in the city, as well as one of the handsomest; but Mr. Hamlin has expended a large sum to improve on the original design, and has succeeded admirably. The removal of the side stairways to the balcony that heretofore crowded the sides of the auditorium have been taken out and exits from the balcony made separate from the lower floor, giving room for forty more seats. The entire interior has been beautifully decorated in lighter colors than formerly, the prevailing tints being bronzes and cream colors. The proscenium arch is decorated with raised papiermach's work in bronze and gold, the centre panel above having a capital painting representing Apollo and the Muses, with flying Cupids. The ceiling is painted to represent heavy trellis-work with vines and flowers clambering over.

The Columbia Theatre last week added an important improvement to its equipment as a safe place of amusement by the addition of a freproof curtain made of wire and asbestos covering. It is hung above the regular drop-curtain and works automatically, so that it falls into place when the mercurial bulbs are reached by a heat of 160 Fabrenheit. These quick-acting sentinels of danger from fire are thickly scattered about the stage and auditorium. Experiments made last week were entirely satisfactory, and a similar curtain should be in every theatre.

The People's Theatre opens on the 20d, with Tony Pastor's co. The house has been redecorated at an expense of \$3.500. Prices will be advanced one-third, and a list of popular attractions have been booked for thirty-five weeks. Louise Sylvester in A Hot Time, 30th. Haverly's new Minstrel Hall is nearly ready, but the opening is not to occur until September. Will J. Davis will manage it, and the co. will include the best minstrel taleat to be secured. The following names are announced: Willis P. Sweatnam, John Hart, William Security, Milton Thomas, J. J. Kelly, L

SAN FRANCISCO.

I am pleased to report improved business at all the houses for the week just ended, save possibly at one or two places. Led Astray, at the California, has made some money for the man gement. The Daly co., at the Bush, had crowded houses every night and at matinee. La Traviata attracted an increase of patronage to the Tivoli each night the opera was presented. The circus affairs took an instantaneous change following the reduction of prices, which completely filled the tent at every performance. Tried and True; or, The Lancashire Lass, did fairly well at the Grand. The failure of the week was that of the Cold Day party at the Standard Theatre. Glared at by the ghastly smile of emoty benches.

I will report the five openings in the order they were made. First came Dan Sully, in his Corner Grocery, at the Bush, Saturday night last, where Mr. Sully was received, and enthusiastically too, by an assemblage which crowded the interior clear back to the front doors. The Daddy Nolan of Dan Sully and Jimmy Nolan of Master Malvey were to me the only successes of the entire party; which could not be well otherwise, for two reasons: first, the construction allows none by any other members, and if it did there are none others of the co. who have the ability to work them out. Here is the distribution:

ı	istribution.
	Daddy Nolan Dan Sully
	Henry Budweiser Burt G. Clark
	Lawyer RappJohn Robinson
	Tom Nolan
	Jimmy Nolan
	Patrick ConroyP. Paul
	Deputy Sheriff
	Budweiser's Dog A. K. Nine
	Messenger A. D. TA. Kydd
	Mrs. Michael Nolan Fannie Sanford
	Jennie Burke

Among those present whose names are familiar to the profession I saw J. H. Haverly, Lizzie Fletcher, Bob Woodward, John P. Slocum, Louise Calvert, Joseph Grismer, Dan McCullough, Manager and Mrs. Al Hayman, L. B. Stockwell and Alf Hayman. Manager Hall and Treasurer Gottlob were both in the audience, seeming well satisfied in being parties to so successful an opening. Next attraction here is M. B. Curtis in Spot Cash.

Next in order comes the revival of Monte Cristo, at the Grand, on Sunday last, by the following cast, to a

d	ecidedly profitable house:
	PROLOGUE.
	Edmund DantesJohn A. Stevens
	Noirti r Theodore Hamilton
	Danglars J. W. Thompson
	M. Villefort Charles Edmonds
	Fernand
	Caderouse W. E. Sheidon
	M. Morel W. DeLand
	Abbe Faria
	Governor of the Chateau D'If George Turner
	SentinelIrving Beatty
	Captain of the Guard M. G. W. Ewing
	Mercedes Mabel Bert
	Mercedes
	THE PLAY.

Carconte	
THE P	
Abbe Busoni	Tohn A Stevens
Count de Monte Cristo	John A. Stevens
Noirtier	Theodore Hamilton
Danglars	J. W. Thompson
M. Villefort	
Count de Morcerf	George Staley
Albert de Morcerf	George Montserrat
Caderouse	W. E. Sheldon
Countess de Morcerf	Mabel Bert
Carconte	Mrs. Charles Edmonds
Mr. Stevens in this produce	thorough knowledge of de-

reputation he has won for a thorough knowledge of de-tails and a willingness to apply that knowledge time after time, and as each new attempt succeeds the other; thus showing not only an appreciation of the patronage already extended him, but a full determination to win more. And he will do it. Charles, MacGeachy is now manager of the Grand, beginning with Monte Cristo. Undine will come next.

year.
At the Tivoli we return to Offenbach and the stock

ist of Krelling Brotners' cle	ever people:
Rhododendron	H. W. Frillman
Boboli	
Job Hidden	
Cocobo	
Paterno	
Ferosa	
Nani	Kate Marchi

While the new diva was greatly enjoyed last week, Helene Dingeon's return is no less pleasing, and her re-ception last night amounted to an ovation. The even-ing was devoted to the ushers' benefit, according to a Tivoli custom, and the building was filled in every part by an audience that relish Offenbach in general and The Georgians particularly much.

The California Theatre was filled to repletion last night, the occasion being the first production here of The Power of Money. Following is the cast:

The Power of Money. Following	is the cast:
Stuart Forsythe Twin John orsythe Brothers	Frank Mordaunt
General Wordsley	McKee Rankin
Master Willy Wordsley	Kate Chester
Joel Carruthers	
Peter Lucius Jolland	
Stagfoot	
Policeman Stappenbach	
Mr. Simon Bloke	
Sheriff Wiley	
Marie	
Jeanne Wordsley	
Artemesia Clinton Jolland	
Aunt Dorothy	

to the pleasure of her great number of friends and admirers.

I was informed of the change by the California management, who gave no reasons or particulars, while Miss Stanley claims that she had been offered a more profitable engagement East, with opportunity of playing thither in Harry Sargent's co.. which sails to-morrow for an opening in Portland, to work East over the Northern Pacific; also that she was engaged only from week to week at the California, and gave Rial and Rankin a week's notice, upon receipt of which they accepted her resignation at once, instead of allowing her to play the week out.

Now comes last, but not least, the opening of Haverly's Minstrels at the new and beautiful Baldwin Theatre, which was occupied in all parts last evening by an audience that represented the fashion, beauty and wealth of San Francisco. Our city is not our city without a permanent minstrel house, which has been fully demonstrated in the past and so recorded in my department of The Missor. Those attending the Baldwin seemed in for a jollification; bent upon it; went to the

Baldwin dressed up to have it; wouldn't go home without it, and got it. If Charley Reed's head were not as well balanced as a head, and so well secured upon his shoulders, the ovation extended him last night would certainly have turned it clear around, if not made him lose it altogether. His recalls were so many that he ceased to respond only when exhaustion compelled him to. The floral presentations must have made him weep for lack of ability to care for so many. For lack of time, and space perhaps, I will be obliged to defer writing of the various features of the "plain comedian's" reception until later on. The Cragg Family constitute one of the strong and attractive features of Mr. Haverly's entertainment, which is, all in all, a splendid minstrel programme, and if the season at the Baldwin is not one of great profit, the advanced rate of \$4.50 will be the cause.

Now for a brief outline of Mr. Hayman's improvements. He said he would expend \$20,000, and the bright and beautiful transformation from the old to the new Baldwin which greats the eye on all sides upon entering, says that Mr. Hayman has kept his word. The lobby walls have been inlaid with that modern panelmoulding, being placed horizontally, each panel extending across the wall in waving fashion, alternating in glold and silver. The ceiling is enriched by squares in claborate patterns of handsome design, in each centre of twenty of which is an incandescent electric lamp, thus making twenty lights in all besides the main ones, imparting to the whole a brilliancy not easily conceived. The old wooden doors and partitions separating the lobby and vestibule, have been replaced by those of plate-glass, permitting a full view from without to as far within as the box partitions. The vestibule and ceiling has been frencoed with Erato, one of the nine muses, by Otto, the artist, and a master hand. The foyer is recarpted in a warm, rich pattern. The draperies of the boxes and upholstering of the intension of the stage is new throughout and projects over the o

men with similar responsibilities and the peer of many. While here Mr. Daly is said to have conferred the exclusive right to produce his dramatic successes on this coast to Rial and Rankin, proprietors of the California Theatre, among which are included Horizon, which will be brought out for the first time on any stage, and Pique, Madeline Morel, Flash of Lightning, Divorce and Man and Wife.

In relation to F. W. Stechhan having severed his connection with the management of the Standard Theatre, and being succeeded by Messrs. Charles W. Cornelius and J. J. McBride—Sam Meyers told me, jokingly, the other n ght that Tony Pastor had purchased their lease, and I so record it. Alas! Sam, how could you? Madame Janauschek will appear as Deborah, in German, supported by Franz Reinau's co., next Sunday night at Platt's Hall.

Frank Farrell has taken his departure for the East, in the interest of Jeffreys-Lewis, to select a co. and book time for next season.

On the 19th Kate Kastleton, Harry Phillips, J. N. Long, Eddie Girard and W. J. Russell expect to leave for New York.

M. B. Curtis is the next attraction after Dan'l Sully

On the 25th Kate Kastleton, Harry Phillips, J. N. Long, Eddie Girard and W. J. Russell expect to leave for New York.

M. B. Curtis is the next attraction after Dan'l Sully at the Bush. He intends to open his Eastern season Sept. 14 in Chicago.

Adele Waters contemplates leaving for her old home in Carson on a short visit, after which she leaves for Chicago, to fulfil'an engagement there.

The Star Trio, A. E. Burton, J. D. Green and Stanley Vernon, of the Cold Day co., will be heard at the Fountain hereafter.

Dan'l Sully and his Corner Grocery co., after their enaagemement here, make the trip direct to Chicago,

Dan'l Sully and his Corner Grocery co., after their enaagemement here, make the trip direct to Chicago, where they open on Sept. 6 at the Grand Opera House. The manager, W. O. Wheeler, returns to New York City Wednesday and takes charge of Tony Pastor's Theatre, while Mr. Sully's lease continues.

Morris Peyser, treasurer of the California, is about the only professional of prominence never seen among the audiences of our theatres.

Upon arrival home Louise Rial found a delightful surprise awaiting her. Her apartments had been decorated with flowers of various designs in roses, marghuer-

surprise awaiting her. Her apartments had been decorated with flowers of various designs in roses, marghuerites, violets and heliotrope, the centre-table bearing a pyramid four and a half feet high composed entirely of California fruits. It is a difficult matter to say which was the better pleased, Manager Rial in seeing his wife so kindly remembered by his and her friends, or Mrs. Rial upon returning home to such true friendliness. At a Grant memorial ceremony by one of the G. A. R. Posts, of which he is a member, Joseph Grismer read an original poem which he dedicated to the Post. Frank McKee, in advance of Haverly, is attending to M. B. Curtis' business in preparation for his forthcoming engagement at the Bush, McKee will go in advance of A Tin Soldier next season.

Iohn P. Slocum had sufficiently recovered to leave yester'ay for New York, where he enters upon his duties as agent to Mestayer. Let this be my good-bye to him, as I was denied this pleasant sorrow at the last moment. Good luck to you, John, is the wish here of all who knew you.

ment. Good and a so you who knew you.

No performance at Woodward's Saturday owing to the Grant funeral, but the regular attractions were all visited by immense crowds Sunday. The pantomime, A Terrible Night, was brought out by the celebrated

Phoites.

George Gallowav died suddenly in Oakland last week of heart disease. His last appearance was made in The Silver King at the Grand Opera House in July.. Louise Calvert is engaged as a member of the Baldwin co. This is a pretty California girl who has been

win co. Inis is a pretty California girl who has been acting but two years.

That handsome young usher, Mr. George H. Meyers, is doubtless appreciated by Manager Hall. He is by me, as I have been the recipient of several little courtesies from him, and have seen him extend them to others. Such service does credit to the usher and the manager, and makes new patrons for the Bush. The Standard is closed.

others. Such service does credit to the usher and the manager, and makes new patrons for the Bush. The Standard is closed.

During the Daly enga ement, a warm personal friendship sprung up between Richard Dorney and Jacob Gottlob, treasurer of the Bush, the former having presented the latter with a check of healthful proportions before his departure. Our Jake appreciated the act as much as the coin, and will always have a nice word for Manager Dorney.

The steamer Rio Janeiro arrived Saturday, bringing the Japanese army and properties with which the Deathin Brothers' new euterprise will be inaugurated at St. Ignatius. Manager Harry Deakin is busily engaged in having the cargo unloaded and the hall decorated. The opening will occur in about ten days.

Circus Chat: The drop in prices from a dollar to fifty cents swelled the attendance at Barrett's Circus to mammoth proportions.—Mrs. Sells, the charming wife of Manager Sells, had charge of the reserved seats, and many a dispute was thus avoided by the presence of a lady.—Lithograph programmes in Chinese attracted many a Celestial circusward.—Matt Leland did the kindness to announce the Haverly Minstrels on several occasions. Leland will have charge of Sells Brothers' combined shows next season.—John Drew, of the Daly co., and Robert Stickney are warm personal friends.—Mr. Sells allows no "mashing" from the rirg; consequently the performance is correspondingly refined.—Little Tracy Melrose, aged three, rides the bicycle and is a most cunning little one. She made a good many friends among the Friscan children, who borrowed her on several occasions to take home and show their parents, who in turn kept Tracy to dine with them.—Them are some of the prominent professionals attending the circus: Jav Rail and family, Madame Janauschek, J. H. Haverly, John Drew, Joseph Holland, Edith Kingdon, James Lewis, Alma Stuart Stanley, W. P. DeGarmo, Charley Swift, Henry Widmer, Dan McCullough, Charley Hall, Charley MacGeachy, Joseph Krelling and family, J. H. Laine, Frank Mordaunt,

Corcoran, Isabel Morris. Joe Grismer and wife and Lon Morganstern. I think it would require less space to name those who did not attend.—In a conversation with Matt Leland I learned that Madame Janauschek had nor attended a circus in eighteen years; also that Leland had seen her play but once, the bill being Bleak House, and resulting in a moderarely good joke on Leland. As the Countess he thought her quite a fairly good actress, but when she appeared later on as the maid, Leland turned to a friend and remarked: "Janauschek is a good actress, but that woman who acts the maid, Leland turned to a friend and remarked: "Janauschek is a good actress, but that woman who acts the maid can knock her silly."—In a chat with James Robinson I discover the late Charley Backus to have been an ardent friend of the circus profession through an incident of his early life, which may not have gotten into print, and if I mistake not was the greatest hit he ever made in his life. Backus was "broke" in Australia and was determined to raise the wind. The only thing in sight was Burton's Circus, to which he repaired, asking the proprietor for a situation. "What is your line?" asked the showman. This staggered Backus, as he had never seen a circus otherwise than as a spectator. After collecting himself he replied: "I'm a clown." "Just what I want," says the manager; "what salary do you want?" "Seventy-five a week." "All right; you may have it. Five hundred is our regular salary." And Backus was put on as a clown within the hour to take the leading part in a marine act, on board a saling vessel, for which the centre pole was properly rigged with ropes and pulleys. The part necessitates considerable running around the manness, into which Charley entered with great vigor; so much so that he began to get sick and act as one wishing for relief over the outer guard of a vessel. The master remonstrated, and the people applauded, believing it good, acting. The sicker the clown the madder the master and louder the audience in their approval, un

ST. LOUIS.

Unrig's Cave (Pat Short, manager): The Mikado is running very smoothly, and Manager Short is to be congratulated upon the success which the fascinating opera has so signally achieved at his popular resort. One of the best evidences of its well-noted popularity is the familiarity of the many catchy airs, which are whistled on the streets, and hummed these beautiful Summer evenings, while the libretto has also many bright witticisms, which are heard on every side. Alonzo Hatch's successor in the tener role, Servini, has added strength and needed animation to the character of Nanki-Poo, which, in the London production, has nade such a decided hit. Blanche Chapman does the Lum-Tum dance to perfection, and in her rich and gaudy costumes, and artistic grace of movement, her rendition of the character is attended by very warm approval, in the nature of night, y encores. The Mikado will receive its last representation this week, and will be followed by The Merry War, which is now in rehearsal.

Schnaider's Garden (James Hannerty, manager): Pinafore was presented last week by the Ideal Opera co. Nellie risynes made quite a hit as Josephine. It closed last night, and to-night, the first Sunday performance yet held at this garden, will be given, with billee Taylor as the attraction.

Casino (George McManus, manager): The first

Pinafore was presented last week by the Ideal Opera co. Nellie haynes made quite a hit as Josephine. It closed last night, and to-night, the first Sunday performance yet held at this garden, will be given, with Billee Taylor as the attraction.

Casino (George McManus, manager): The first anniversary of the house was begun the past week by an exceptionally attractive programme, by the Gallagher Comedy co., in Fun on the Rail. The Spanish Troubadours have afforded an excellent entertainment, with their peculiarly sweet and melodious inusic. The same co. will be continued this week.

The coming theatrical season in this city promises unusual interest in the extent and nature of the attractions to be presented at the different houses, and the varied tastes of the amusement lovers will certainly be satisfied in the diversity and general excellence of the plays which will be seen on the local boards this Winter. While it is a fact that there is no great degree of enthusiasm manifested in the managerial realm as to the outcome of the season, yet the prospects points to an interesting campaign, looking to a generally good business. The addition of the new Grand Opera House to the field of competition will serve to add a stimulus to the state of affairs, and business will be keenly conducted.

Among the list of attractions booked by Manager Pope for his theatre, the following will give an idea as to what will be seen there: Roland Reed, The Knights, Tin Soldier, Niagara, Private Secretary, Devil's Auction, Lester and Allen's Minstrels, Helene Dauvray, C. W. Couldock, The Troubadours. Alone in London, Aimee, May Blossom, Daly's Night Off, Judic, and the Adah Richmond Burlesque co. Manager Pope is now East with his family, but will return in time to attend the opening of his season, which takes place 30th, with Barrow's Professor co.

Manager John W. Norton, who will have charge of the mer of the grand Opera House in Chicago, besides the Olympic and Grand Opera in this city, has booked among his attractions for the latter

Charley Lewis, who has been associated as advertising agent of Pope's, for several years, succeeds Barney McCauley as assistant treasurer, the latter having accepted a position as night clerk in his father's new hotel, at Columbus, O. Lewis is an excellent young business man, and is deserving of his success.

Dickson's Sketch Club, bearing the name of Treasurer William F. Dickson of Pope's, who piloted it through a successful season last year, will again take the road in September, going South through Texas. The well-known comedian and sketch artist Gus Thomas, is writing a new play for the Sketch Club, essaving the principal character himself. Combustion will be one of their chief attractions.

their chief attractions.

Robert M. Yost, who succeeded Thomas Garrett as dramatic editor of the Republican, is doing brilliant work for this enterprising journal, and his criticisms show excellent judgment of things theatrical.

BALTIMORE.

BALTIMORE.

Boccaccio pulled up the business at the Academy of Music considerably last week, and the house for the first time in many weeks presented an old-time appearance. They were large, friendly and enthusiastic. The co. has done the opera so often that it is at home, and is seen to better advantage in it than in any opera of its repertoire. In the title role Jeannie Winston is still an ideal Boccaccio, though from her performance, of the part it would seem that constant repetition has made her indifferent and careless. She put into the part lines that were wholly irrelevant and without wit or point, and gave directions to the chorus in a tone of voice audible nearly all over the house. Louise Searle sang and acted Fismetta very nicely. Isabella, in the hands of little Annie Myers, was made the most of; she acted with a dash and chi that were a surprise to even her friends. Although she has played the part here many times before, she never did so well as last week. Minnie DeRue was a pretty, winsome Beatrice, and Rose Leighton's Peronella is historic. Walter Allen was the cooper, and, as always, excellent; his tipsy scene in the second act never fails to get a hand, Joseph Fay looked handsome as Leonetto, which is all Leonetto has to do. Vincent Hogan, arthur Bell and the rest of the cast aided in the general smoothness of the performance and the choruses were well sung.

The Mikado was announced for Monday night, with the Washington co. in the cast and an original or chestration by Adam Itzel, Jr. John T. Ford, manager of Ford's Opera House, endeavored to prevent the presentation of the opera by having an injunction served on Masager S. W. Fort, but without avail. The Mikado was performed before a crowded house and met with a flattering reception. It was two o'clock in the afternoon when the writ of injunction was served, and Mr. Fort immediately proceeded to have the injunction dissolved by taking an appeal and to obtain a bond, guaranteeing any damages that Mr. Ford should sustain in case the suit was d

theatre was filling up, and at half-past eight, when there was no sign of a performance, the audience began to get impatient and noisy. It was nearly nine o'clock when Harry Allen arrived with a note signed by Mr. Fort's lawyer, stating that it was all right and to go ahead with The Mikado. Mr. Fort immediately went before the curtair and announced, amid considerable applause: "My opponent has issued an injunction to prevent the presentation of The Mikado. He gave bond in \$5,000. We have met him, however, and will go on with the play." It took some time, however, for the actors to get ready, and the clock struck nine be force the curtain went up.

The injunction which J. T. Ford obtained, through his counsel, from Judge Duffy, set forth that Gilbert and Sullivan, authors of the opera, had disposed of all right and title to the same in this country to R. D'Oyly Carte, and that he in turn had sold to J. T. Ford the soleright to produce the opera in Maryland, Virginia, Kentucky and Missouri and all states South of them, until June next. Mr. Ford is to pay \$100 a week and \$15 a performance for any part of a week, and that S. W. Fort, although made aware of the right of Mr. Ford, was about to produce the opera. The injunction was granted when a bond was given, the amount being fixed at \$5,000. Mr. Ford's bondsmen are Messrs. Moses Westheimer, Fred. Schaefer and Mr. Johnson. All things considered, the opera was given with unusual smoothness. The players were flurried and nervous, and the stage hurriedly fixed up. As the opera proceeded both the co. and the audience warmed up and the applause that followed each succeeding aria and song showed the appreciation of the music. It is hard to form any definite opinion of an opera heard at such a disadvantage, but it is more than probable that The Mikado is a friend that will improve very much on acquaintance. There is no doubt as to the ability of the co., both musically and dramatically considered, and the opera itself is strong in both music and libretto. The cast was as

NEW ORLEANS.

At the Spanish Fort Opera House The Mascotte was given by the St. Quinten Opera co, with great success on Monday night. On Tuesday The Chimes of Normandy and on Saturday Billee Taylor were performed with no common bit of skill. Miss St. Quinten has grown in high favor with the New Orleans opera-goers since her arrival by her amiable manners and deamatic powers. Mr. Molten, the tenor, has a fair voice, but strange to say she does not use it to advantage. His acting and gestures are very poor, and he carries a "I don't care how I do it" look about him that turns away the sympathy of the audience. With this exception the co. is above the average and are deserving of the success they have attained during their stay here.

At the Mulenburg Opera House the Dalton comb. draws fair crowds when the house is "paper"

The season at Bidwell's Academy of Music will open on the 15th of September or thereabout.

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ssrs. C. and O. owever, ould not ould be

Harry

on the 15th of September or thereabout.

Faranta's will open on the 1st of September.

The St. Charles is under repairs and will open as soon as the debris can be removed.

ALABAMA.

SELMA.

Academy of Music (L. Gerstman, manager): The completion of the Academy is now being rapidly pushed forward, and it will be beyond doubt the handsomest structures of the kind in the Southern country and complete in all its appointments. Manager Gerstman, who has conducted the theatrical affairs here for the nest seven years, has been yery active in making his enast seven years, has been yery active in making his enast seven years. who has conducted 'the theatrical affairs here for the past seven years, has been very active in making his engagements, and the following are the bookings to date: Devil's Auction, Ada Gray, Zozo, Kidder's Niagara, Belia Moore, Patti Rosa, Effie Elisler, Bandit King, Milan Italian Opera co., George C. Miln, The World, Private Secretary, Peck's Bad Buy, Reward co., Emma Abbott, Rag Baby, W. J. Scanlan, Aimee, Rhea, John T. Raymond, Rose Coghlan, Denier's Humpty Dumpty co., Barlow-Wilson Minstrels, Thatcher, Primrose and West's Minstrels and Mexican Typical Orchestra. Negotiations are still 'pending with a number of the great attractions and which will doubtless be secured.

COLORADO.

Negotiations are still pending with a number of the great attractions and which will doubtless be secured.

COLORADO.

DENVER.

The Devil's Auction, under the proprietorship and management of W. J. Gilmore and Charles H. Gale, opens its season of 184-86, with the tollowing principals in the cast. Tobey, John B. Dyllyn; Pere Andioche, Charles B. Vale; Count Fortuna. E. S. Goodwin; Carlos, W. F. Granger; Sprite, Albert Martinett, Mephista, B. J. McLaughlin; Chrystaline, Louise Dempsey; Madeline, Alice Roberts; Janet, Sallie Apt. Notwithstanding the fact that the co. is not particularly strong in a dramatic sense it is fully as good as last year with one or two exceptions. The scenery has been repleasished. Some of it is really elaborate. The Chinese scene in the second act is a superb setting. There is not an attraction on the road that takes better out here than this spectacle. The business it did last Fall was nothing short of phenomenal, the recepts reaching something like \$7,000 for seven performances. This time it was almost a repetition of the old success. Perhaps its the ballet that proves so catchy. It is certainly well gotten up. The coryoptees look shapely, attractive and withal are not old. Very pretty affairs are the Chinese and Peacock ballets, especially the latter. The premieres are Ada Laurent and Zuila Spinapoute, who execute various figures gracefully. The former is a change artiste. Her changes are made with great rapidity. Martinetti, the contortionist, still has his old character of Sprite. The amount of physical exertion required makes it an exceedingly hard character to play, particularly these awfully hot nights. But a better representative than Mr. Martinetti could not be found. His abilities in his line suggest an absence of bones in his wonderfully elastic body. Mason and Lord in their break-neck Chinese act do some daring feats. The discussive propers of the second propers of t

Logan Paul, who is with Grace Hawthorne, was here last Fall with Rose Eytirge.

The Fort Collins Opera House is closed. The town authorities charge \$10 a night for license for a performance by outside cos., and the proprietors are fighting against it.

The box-ofice at the Academy is now fixed up in pretty good shape. Fred Fishback sells tickets.

Bessie Bernard, the actress and advance agent, has a sister, Mrs. Martha R. Field, otherwise known as Catherine Cole, visiting these parts. Mrs. Field is a writer on the staff of the New Orleans Picapune. She is at present in Manitou.

Locke Richardson, the dramatic reader, began a series of Shakespearean recitals at Unity Church, Wednesday night, 12th. He read julins Carsar to a small audience. Carl Majer, who composed the score for Pricilla, will spend some time here. He will also superintend the rehearsals of Brittle Silver.

In going to Salt Lake, the Grace Hawthorne troupe play the principal towns along the famous baby road, the Denver and Kio Grande.

Auction Notes: On the opening night there was a line of people extending to the sidewalk, waiting for tickets. A large number of the people are under the weather. George H. Murray, the advance agent, has been laid up for a week, with toothache, headache, etc. He is, however, very much pleased with the town. The costumes worn by the ladies look fresh and new. Charles Yale is an actor as well as a manager. People expressed disappointment at not seeing Maffitt with the co. He made a hit as Toby. Louise Dempsey sang "Its English Ye Know," for an encore. The song is new here and it took immensely. However, Miss Dempsey is not gifted with a remarkably good voice. The Opera House entrance is decorated with plants for this occasion. Excursion rates were made by the rail-road for the benefit of people in the surrounding towns. These towns were heavily billed.

CONNECTICUT.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager):
Lewis and Bristow Equescurriculum entertainment to
fair-sized audiences, which showed their appreciation of
merit of Professor Bristow's skit in horse-training by
continuous applause. The actions of the horses are almost human. They imitate children going to school.
The reception of teacher, the taking of his coat, hat
and rubbers and putting them away, bringing mail, distinguishing colors, telling the time by the watch, playing leap-frog, hobby horse and many other acts.
The regular season opens Sept. 3, with Mr. and Mrs.
George S. Knight in Over the Garden Wall. Manager
Delevan is overhauling house, stage and scenery, and
getting things in shape for the reception of his audience and his attractions of the coming season.

DAKOTA.

PARGO.

Opera House (Harry Robe, manager): Laura Dainty, in A Mountain Pink, 3d, to a small audience. Miss Dainty, as Sincerity Weeks, and Cromie Hyson, as Harold Wilmet, were splendid, and were liberally applauded. Harry Miner's Silver King, 6th, drew a large house, and gave good satisfaction. Joseph Brien, as Wilfred Denver, made an emphatic hit, while Helen Blythe, as Nellie Denver, was well received. The scenery was very attractive, although all could not be used. I predict a large house on the return of the cofrom Winnipeg. Gardiner's Only a Woman's Heart co, 7th, to very small house, owing to hot weather and it being the third co. during the week—too many for this small city. Harry Melton, the popular stage manager at this house, has retired. Houghton Thomas, head usher, has been promoted to the ticket-office. Manager Robe has secured the services of J. W. Lewis as pianoplayer, vice Rupert's Orchestra, resigned. Manager Fred Hunter, of the Woman's Heart co,, paid your correspondent a pleasant call. espondent a pleasant call.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager):
Merry War and Patience diew good houses last week.
This week Jeannie Winston in Donna Juanita. The
Beebe co. wiil probably fill out next week. Everything
rather unsettled, but there now seems no likelihood of
any recess before the opening of the regular season.
The Mikado may be given next week.
Ford's Opera House (John T. Ford, manager): The
three nights of minstrelsy drew very well first of the
week. Robert Downing opens his season at this house
24th.

24th.
Drift: James A. Mahoney left to join Lotto's co. on Monday. C. B. Hanford also left for New York to join Robson and Crane.—Helen Beattie is going out with Annie Lewis. I have heard that Wil. Lackey was to be Miss Lewis' leading man.—Friends of Mary Beebe a e trying to permade her to remain in Washington and teach music.

WEST END HOTEL.

WEST END HOTEL, LONG BRANCH, August 17.

Long Branch, August 17.

How do you like a Washington letter written by the "sad sea waves?" We arrived here yesterday for a stay of two or three days. Found it delightfully cool after the dreadful weather that we have had at home for weeks. John T. Raymond's face was the only lamiliar one which met our gaze upon our arrival. Kate Forsythe is also at this house, which is packed The performance of Colc nel Sellers on the improvised stage at the West End Rink was a success in every way, some of the seats sold as high as \$10. 'Tis said that Raymond never played the part better, and that Miss Forsythe quite surpassed herself as Laura Hawkins. Ernest Neyer's Orchestra gave a concert in the same place last evening. Next season this place will probably be run regularly, under the management of the Messrs. Hildreth, and will be called the West End Amusement Hall.

ILLINOIS.

GALESBURG.

Opera House (N. Brechwald, manager): This place of amusement has been neatly remodelled. The interior has been refrescoed very handsomely: new folding opera-chairs have been put in, the stage all rebuilt and every piece of scenery is new, and a handsome drop-curtain is being put in by the enterprising firm of Soman and Landis, of Chicago. On account of the uncertainty as to when the improvements will be completed, the opening date is not vet announced. Among the cos, which are definitely booked are: Morris' World comb., Harrison and Gourlay, Patti Rosa, Lester and Allen's Minstrels, Tony Denier, George C. Mila, Evans and Hoey's Parlor Match, Pat Rooney, J. K. Emmet and many others. Haverly's Mastodon and Barlow, Wilson and Rankin will also appear.

Arena: Forepaugh's show will he here 22d.

INDIANA

INDIANA.

INDIANAPOLIS.

There is promise of a grand revival in local theatricals. At the Grand the season will open with McNish, Johnson and Slavin's Minstrels for one night only, followed by the Wilbur co. in The Mikado. At English's the house will be opened by the Hollywood co. in Cinderella for a week, and the regular season will open a little latter. The Museum will open about the 31st of this month. The opening attraction has not yet been announced, but will probably be a panorama and a specialty show on the stage.

Van Amburgh's Circus is announced for Sept. 10.

J. V. Cooke has formerly signed with the Abbott management and will leave for New York about the 1st of September. Mr. Cooke has been for several years the advertising representative at the Grand, and has every requisite to make a good agent.

Flora May Henry, for several seasons with Robson and Crane, has been engaged by J. M. Hill, of Chicago, for a leading character in his play, A Moral Crime.

The combination directory referred to in my last as being in press by Hasselman, the theatrical printer, is being hurried along. The roster of cos. so far includes over 500 combs., with the star, proprietor, manager and agent wherever possible.

A week ago the Romance of a Poor Young Man—i.e., Joe Gordon—was referred to in this column. It now transpires that his New York visit was all a blind; he was in Montgomery, Ala., all of the time.

Ullie Akerstrom, for a long time in the stock of a local theatre, was in the city for a short time this week. Old F. G. White has opened his season at Cherubusco, this State.

John B. Dickson started for New York tonight, where

Old F. G. White has opened his season at Cherubusco, this State.

John B. Dickson started for New York to-night, where he will complete arragngements for the opening of the Dore Davidson Lost co. in Philadelphia on Sept. 7. The play will be tried on the Wilmington dog before the Philadelphia date.

W. E. English returned from New York, 4th. He has secured a big list of good attractions for this season. The Adah Richmond Burlesque co. will be at English's on Sept. 3d.

The position occupied by Jim Cooke as press representative of the Grand will probably be occupied by Romeo Johnson, now on the News, but for several years the amusement editor of the Daily fournal.

A new play, The Two Schooners, with Newton Beers as the star, is now spoken of.

This season John Dickson will be associated with Professor Morris in the trained-dog show. The show has been enlarged and will travel in a special car. The troupe will include thirty dogs, ten ponies and Morris. They will open somewhere in Michigan about the middle of next month.

Mrs. W. E. English is seriously ill, and this burried

of next month.
Mrs. W. E. English is seriously ill, and this hurried
W. E. home from New York.
Fantasma is booked for week of State Fair at the

Grand.
The cool weather has very materially helped the Power of Money. Monte Cristo, by the same co., with Frederick Bock, will fill week of 24th.

Gardner's Female Mastodons gave a queer performance 12th to a not overly crowded house of males. Manager Caldwell probably thought that this was just the kind of "show" to run into town in the middle of Summer, after a long lapse during which there was a lack of entertainments to draw and pay well. But, unfortunately, the male part of our theatre-goers, for some unusual reason, failed to turn out, and our manager is very wroth in consequence. Nothing is announced for the near future.

wroth in consequence. Nothing is announced for the near future.

FORT WAYNE.

Lida Gardner's Female Mestodons kicked up their heels to the before an audience in which the male sex were predominant. The curtain went up disclosing to the somewhat expectant theatre goers four "swinging beauties" (so the programme stated), who smilingly bowed their appreciation of the loud applause. The performance was up to the standard of its class. Billy Arnold gave good satisfaction, as did Callan, Halery and Callan, the Electric Three. The entertainment closed with Lida Gardner's version of Cinderella, and a very tiresome version it was. None of the cast had learned their parts thoroughly, and the prompter must have been very much exasperated, judging from the high key in which his voice was pitched. During the performance some admiring friends of Billy Arnold presented him with a huge bouquet of sunflowers, which he received smillingly and made a neat speech in a facetious strain. This was the first attraction in the month of August, and everybody was in good humor. For this Lida can be thankful, for a visit during the Winter months with her present co. would find only empty seats.

IOWA.

IOWA.

MADISON.

The New Grand Opera House, now building, will be completed about the middle of October. It is built by a stock company of 100 of our best citizers, which is a sure guarantee of good patronage, as they are all workers. The parquet and drese-circle are on the ground floor, and the entire house will comfortably seat 900, while there are 800 extra chairs. There are four private boxes. The stage is 33x57 with a 32-foot curtain opening. The scenery is painted by Soaman and Landis, of Chicago. There are nine dressing-rooms under the stage, all large. These will be fitted up very coaily. The house will be lighted by gas and heated by four furnaces. Folding opera-chairs. The management will have its own scenic artist, and will be prepared in every way to furnish the attractions demanded by the good taste of Madison's amusement-loving citizens.

Messrs. Thomas N. Calloway, of Calloway's City Bookstore, and M. A. Marks, of A. Marks and Son, dry goods merchants of this city, are the leasees. Messrs. Calloway and Marks are also managers of Odd Fellows' Hall, thus controlling the amusement business in this city.

Prominent among the bookings for the New Grand Opera House are: J. K. Emmet, Romany Rve, Burlesque Mikado co., Rial-Bigger-Marion co., J. Holmes Grover, The Two Johns, Steipped by the Light of the Moon, Patti Rosa, Baker and Farron, Mugga Landing, Our Goblins and a Mikado co.

Nothing short of a full week's amusement will satisfy our people at the opening. The house will open with a well-known opera co. Excursions will be run on the river and railroads.

LEMARS.

Hoyt's Opera House (H. L. Hoyt, manager): H. Hall

a well-known opera co. Excursions will be run on the river and railroads.

LEMARS.

Hoyt's Opera House (H. L. Hoyt, manager): H. Hall Winslow, of Chicago, has written a drama entitled Dot, the Harum Scarum, for Hattie Irving, and it will probably be produced here in the Fall. It is the story of a New York street wait, who does not turn out to be a millionaire's daughter. There are five comedy characters, including a Bowery rough, an avaricious old hag, an Italian organ-grinder and a number of strong, emotional and pathetic scenes grow out of her devotion to her father, who is luring to ruin a young man whem the girl loves. The struggle between the duty she owes an ungrateful father and the love she bears for her lover forms the strong feature of the story. The plot is quite camplicated. The scenes are laid among the rich and the poor of New York, and among other features will be a unique supper in a thieves' boarding-house, and an exciting adventure on the roof of a tenement house, ending in a tragedy.

KEOKUK.

It was generally understood that the opening of the Keokuk Opera House would not occur before Sept. 5, but, contrary to expectations, it was opened 15th, with Lida Gardner's Fermale Mastodons.

Adam Forepaugh's posting brigade is in the city, painting it, as it were, with highly colored lithos. He is billed for Sept. 6.

DES MOINES.

Arena: Forepaugh pitched tents in our city 15th.

DES MOINES.

Arena: Forepaugh pitched tents in our city 12th.

Two performances; afternoon, fair attendance; evening, very large. General satisfaction manifested by those who attended.

Opera House (C. H. Brown, manager): Charles H. Gardner's Karl co, has the boards for the 19th. Prospects big. Heine Entertainment co., 11st, and Blind Boone Concert co, 23d. The manager has just put in a new grand square piano.

Boone Concert co. 22d. The manager has just put in a new grand square piano.

OSKALOOSA.

Arena: Forepaugh's Circus exhibited 13th to large business in the afternoon and fair business in the evening. On their way to Ottumwa from here the co. met with a very serious accident. They left here via the C. R. I. and P. R. R. in two sections. The first section stopped at Kddyville for water, and while the train was standing there the second section ran into the rear of the train, doing great damage, injuring the following: Mechel Waish, in the head; Sidney J. Enson, clown, skull fractured, in a bad condition; Lew Hunter, arm and leg brokes; Frank Boyd, head and face injured, left arm and leg brokes; Frank Boyd, head and face injured; Frank Baker, shoulder broken and bally bruised; Frank Holland, collar-bone broken; Lew DeGrand, leg badly cut; Joseph Coffs; rib broken; Charles Peters, head hurt; William Smith, hand mashed. The injured are in Eddyville, under the care of Mrs. Jerome Forepaugh. One fine horse and a dog were killed. A number of cars and one engine were demolished. Damage to Mr. Forepaugh will be fully \$25,000.

WICHITA.

Turner's Opera House (J. A. Simons, manager):
Has been closed for a week, and we have had nothing in the way of amusements. The extreme hot weather caused Manager Simons to cease giving entertainments, and the co, will rest until 24th, when they will start on a regular tour. J. H. Cossar and wife, very clever people, both on and off the stage, have engaged with Simons for the coming season, and L. G. Belter goes in advance. As Mr. Simons' lease expires on the 17th, I take this opportunity of returning to him and the members of his co. my thanks for the many courtesies extended, and wish him a very successful season. Billy Kersands' Minstrels, 22d.

Kersands' Minstrels, 22d.

Grand Opera House: The Mexican Typical Orchestra gave most excellent entertainments to only fair business, 13th, 14th and 15th, owing probably to poor advance newspaper work, which led many to believe that their entertainment was of the same class, and no better, than the Spanish Students of some years ago. The selections were excellently rendered, the solos being especially fine. The best received of these being on the violin, harp and xylophone. As a whole, the entertainment was the most pleasing of the kind I have ever listened to.

KENTUCKY.

LOUISVILLE.

A good variety co. did a good week's business at the Grand. A number of well-known names were in the bill—Dave Uakes and Jessie Boyd, Shechan and Holmes, Louise Murio and others. Nothing particularly new was offered, but the old acts were sufficiently pleasing. A new co. appears during the coming week. Louise Murio remains.

No matinee was given at the Grand on the day of General Grant's funeral.

Manager Macauley left 15th for the East.

The Masonic opens seasol. Sept. 7; attraction not announced.

Selis Brothers' Circus will be here 31st.

The Museum opens 31st with Queena. Manager Revell, among other desirable bookings, refers with pride to the following first-class engagements: In the Ranks, Romany Rye, J. B. Studley, Streets of New York, The Mikado, New Orleans Minstrels and Baird's Minstrels.

Will S. Hoys, the popular song-writer, is doing the honors at Crab Orchard Springs.

Damrosch will furnish the music at the Exposition. His reputation and that of his organization causes great expectation.

To cap the already largely swollen list of sins charge—

His reputation and that of his organization causes great expectation.

To can the already largely swollen list of sins chargeable to their accounts, Manager Macauley and Larrie Merriwether have been playing baseball, the former officiating as an umpire and the latter playing third base in an artistically inefficient manner.

The Musical Club, a local organization entitled to a more than local consideration because of the excellence of its work, gave a most successful concert at Phonix Hill Park, 10th. The numbers were appropriate and rendered in a masterly manner. In a comparatively short time this Society has reached a high point. Its members are enthusiastic and earnest workers. Its leader, C. H. Shackleton, takes much interest in his work, and to him credit is due for the marked success the Club has achieved.

our amateurs. It was a decided success, netting nearly \$200 Several very good local hits were gotten off in the comic chorus, "Climbing up the Golden Stairs." The verses were written for the occasion by ex-Opera House Manager Samuel N. Ford.

Change: This season the Opera House will be under the management of Leon M. Carter, who will have the place renovated and repaired. Quite a number of attractions are already booked, and as crops are very promising this will no doubt prove a successful season. THE MIRROR is on sale at H. P. Hyam's book-store on Market street.

DANGOR.

Opera House (F. A. Owen, manager): Hanoverian Family played to fair houses 14th and 15th. The German Rose was received with merited applause. The house will be cleaned, painted and thoroughly renovated for the coming season. Mr. Owen, the manager, will attend to the business, and it will be done in first-class order, as he never does anything by halves.

MARYLAND.

HAGERSTOWN.
Academy of Music (E. W. Mealy, manager):
Annie Lewis, one of Hagerstown's favorites, appeared,
14th and 15th, to crowded houses, presenting Little
1 rump. Second visit this season.

MASSACHUSETTS.

Academy of Music (James B. Field, manager): The benefit tendered William Carroll, 14th, by the Great Head Yacht Club, of Winthrop, consisted of a minstrel first-part specialties by the beneficiary in conjunction with William Harris, the O'Brien Brothers, C, G. Bird, J. H. Hartelly, and Master Willie Walters in feats of contortion. Business fair. Pat Roosey, agth; Our Irlah Visitors, syth.

Items: E. A. La Moss, seenic artist of the Boston Museum, has just finished a drop for the Academy, the subject being "Among the Sierras," It does the artist credit.

WORCASTER.

Theatre (Charles Wilkinson, manager): The alterations to the house have been completed and are very antisfactory. The T.P. W. Minstrels poper the session soth. Tony Hart in Buttons, sad; Pat Roossy, Sept. s. The Union Square oc. in Banker's Daughter, ath, Bigelow's Garden: Barlow, Wilson and Rankin's Minstrels packed the house. The Standard Opera co. have given two weeks of opera to good business. Corinne will be the atraction for week of sath, wheih will probably close the seasos.

rinne will be the atraction for week of sath, wheih will probably close the season.

LOWELL.

Paople's Theatre (H. E. Webster, proprietor): T. F. O'Malley, in Ona, the Omadhaut, for the first three nights this week, and Collean Bawa for remainder. Frank Keenan, as the villain in the first mentioned piece, deserves a good word.

Items: Claire Scott opens her season at Mariborough, Sept. 7, and will put in the following week here at the People's.—Jennie Yeamans' friends will crowd Manic Hail, sôth, when she appears with her husband in The Parlor Match.—George F. Blair and Harry S. Sargant, of this city, both well known in theatrical circles, will shortly start two companies on the road, playing week stands at cheap prices.

MICHIGAN.

The only attraction hereabouts, outside of the Museum, is the genuine H. M. S. Frianfore, which is being dealt out in the original style at Brighton Resort, under the management of O. E. Skiff. The Sams Souci Opera co. is composed of some first-class artists, among whom are Dr. Barnes, formerly of the Chicago Church Choir, and others. On Saturday morning, bits, there were nearly 2,000 people to see the performance, and every evening brings multitudes on the beats. The ship in which the opera is given is moved a short distance from the shore, and in front of the Hotel Brighton is located the grand stand. On a pleasant Summer evening the effect is grand. Little Buttercup is a pretty good oarswoman, but she oftentimes goes bevond me destination, and the time consumed in "tacking" to the proper place forces the opera to an aimose full stop.

Manager Blanchett has christened his Summer theatre at the Manhattan Remort the New Alfonso Theatre, and has the European Vaudeville co. as the attraction.

W. H. Power, has returned from New York and is rehearing The Ivy Leaf., preparatory to its presentation at Whitney's. W. I. Fielding, of Boston, will be the advance for The Ivy Leaf.

John T. Sullivan was is town a few days last week, He states that he has travelled sy, foo miles since hast in Detroit.

George H. Maxwell begins the season at Pittsburg. Pa., on the 25th. He states that he has the supreme and only spectacular Uncle Tom's Cabin. Real garden scenes, with fountains, cotton blooms, a steambest, etc., will take the part of Eva.

Major David Fox, leading support of George C. Mile, is in the city.

JACKSON. DETROIT.

Major David Fox, leading support of George C. Mila, is in the city.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Opening 10th, The Bartholomew Equine Paraden has appeared to a succession of good houses at every one of the nine performances during the week. Every body who has seen the horses is wild with enthusiams. The mother of the coit "Detroit" (where the bady was born) wheels it from the car to the house previous to each matinee performance and gives young America a chance to show itself. According to the statement of a local vetermany doctor, Mr. Bartholomew was in great danger of losing one of his horses during the past week, owing to some internal disarrangement.

Wing-talk Charles H. Pratt, of the Abbutt Opera co., is at home on a two weeks' vacation. Charley is getting to be a bloated land-owner. He has bought a store, paying \$16,000 therefor. Just now he is about as husy as possible, making alterations about his newly-acquired possession. M. W. Tobin is also at home. Mike anys that the San Francisco item stating that he was to manage We, Us & Co. was premature, although he had the acceptance of the position under consideration. He remains with Barry and Fay, and is busy now booking time. The new Assembly Hall will be ready to open about Sept. 10. The stage is in and the scenery will be put up this week. No improvements have been made at the old house, except a thorough scrubbing.

CHARLOTTE,

Kellogg's Opera House (C. F and W. H. Marple, managers): George C. Millin opens the season at this house, soth. During the idle Summer months some very necessary improvements have been made, notably the putting in of gas. The managers are devoting all their energies to securing the very best of attractions, and are meeting with success. Charlotte is fast coming to the front. Ten-crent comba. are barred out. The best are none too good for us. The prospects for business here are very good. Jacques Kruger, in The Stationes have been made, south of the comba and the scenery has not been filled.

PORT HURO

PORT HURON.

City Opera House: Sol Smith Russell appeared 8th in his new play. Felix McKusick, to a fine andience. George C. Miln will appear in Hamlet, agth. The Egbert Dramatic co., of this city, has been organized for the season, with Kate Glassford as the star and T. F. Egbert as manager and leading support. The co. will open the season carly in September in the chief cities of Eastern Michigan.

MINNESOTA.

ST. PAUL.

The alterations and improvements in the Grand Opera Hause are about completed, and Manager Scott will reopen for the season, promising a fine line of attractions that cannot fail to please the patrons. Evans and Hoev opened their season 17th, 18th, 19th, in A Parlor Match. Charles A. Gardner in Karl, 25th, 21st, 22d; Milton Nobles, 24th, 35th, 25th, 21th. The Olympic Theatre will open the season week of 24th with the Boston Burlesque co.

Casino Opera House: Arkinson's Peck's Bad Boy co. gave a very enjoyable evening's entertainment to a large and well-pleased audience. Receipts, \$250. The co. is composed of specialry people, and each one is entitled to a great deal of credit.

STILLWATER.
Grand Opera House (E. W. Durant, manager):
Atkinson's Peck's Bad Boy co, appeared 7th to a very good house.

NEW HAMPSHIRE.

The cool weather has very materially helped the Power of Money. Monte Cristo, by the same co., with Frederick Bock, will fill week of sath.

LAFAVETTE.

Grand Opera House (F. B. Caldwell, manager): Lida

Bogel's Hall: The first entertainment since our season closed took place last night, 13th, being a concert by

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): The house has been thoroughly cleansed and repainted. The opening took place 15th, the Standard English Opera co. being the attraction for three nights.

MISSOURL

NEW JERSEY.

Townsend H. Fellows, a barilous of much to sail on Wednesday to complete his much abroad.

Is my article last week mention was made I the lack of contrast on the part of Jacobs as in refusing certain bill-bared favors to the The paragraph was true as far as it wash, for that those managers did refuse the contrasts when a representative of the Wiley of the and declared that their action would have a binjure their reputation and seasors for them of the local papers, they were these consideration of self-interest to generate season consideration of self-interest to generate season to the large. Is view of the circumsenson is usual large. It view of the circumsenson is usual large. It wis of the circumsenson is usual bad grace, to say the less. Another links are locally the season to the stranded to after he had an it of the circumsenson to the land of t

James Gibert and wife (Florence Baten) departed Boston last week.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager):
W. Minstrels attracted as immense audience rath. Many members of the profession will be minelearn of the sad and terrible death of W. A. Thindsof this city. Mr. Whitelocke was consecuted white of the dramatic column of that journal. Mr. Joicke was in Syracuse the past week as the constitute of his paper at the Firemen's Committee upon the morning of the 19th, while strength board a moving train in the depot he was a many post and hurled beneath the care, and the wheels over and completely severed his leg from his held edit in a few moments. Mr. Whitelocke was he respected by all who knew him.

The Academy will open its regular season gith Henry Chanfrau in Kit.

Al. Harris is still sojourning in town. He expection the Swetche co. this week.

Academy of Music (John R. Pierce, munager); season opened roth with P. N. Lehnen's Roman, co. for two nights. Baraum, agth.

CORTLAND.

Cortland Opera House (Warner Rose New York Standard Opera co. plays and 13th, to slim business, but were apartonage. W. T. Dobson (tenor) joined Phillips gave a splen lid panoramic categories.

For some time the musical ects of the brush has alone disturbed the balmy as

NEW YORK MIRROR

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The New York Mirror has the Largest Dramatic Circulation in America.

MIRROR LETTER-LIST.

nk D.

Odious Comparisons.

There is no practice more ill-advised in criticism than that of attempting to collate one artist with another. In their very nature the products of a performer are indefinite and incapable of limited comparison.

The results are not material, and can neither be measured nor weighed. There are no lines of demarcation to go by, for in good stage work the colors are delicately blended and do not admit of separate scrutiny. A tint more or less, here or there, may make all the difference between one actor and another. A glance of the eye or a movement of the head may prove the decisive feature of a scene.

The performance must be, therefore taken as a whole, and pronounced upon as Kean or Booth or Cushman as it may be. Who would undertake to draw definite lines about the Richard of Kean as compared with Booth, or to determine by scale measure the peculiarities of Meg Merrilies as compared with any other female heroine?

If any sphere requires a judgment upon the whole as an entity by itself, it is the stage. The very quality of a good performance is that it impresses us as one thing, an individual embodiment by itself, apart from all others. The application of this comprehensive criticism brings theatrical work to the highest test and makes every actor to stand upon his own feet and to be estimated by what he can do as specially his own.

Beyond this there is opportunity to gauge the standing of actors relativelyin classes parallelisms may be allowed as regards tragedy, comedy, melodrama, etc. Attention may be fairly called as between one actor and another as to the rendering of scenes and passages and as to the weight and momentum imparted to certain incidents and situations.

This would be agreeable to the readers of criticism, acceptable to the actor and beneficial to the stage, animating its ambition and heightening its tone.

If will also exert a wholesome influence upon the critic himself, compelling him to a more careful consideration of a performance and a justification of his comments by special illustration, instead of indulging in vague generalities and unprofitable comparisons.

Sectional Management.

Many-sided versatility has been regarded as the characteristic of the drama, compared with the other departments of literature. In this respect it corresponds with human life-reflecting in its multiple phases the experiences of men.

The one strong talent has shown itself distinctly in our country in the province of poetry by the productions of such writers as Bryant, Longfellow, Holmes and Whittier. Their verses, taken in the aggregate, are pitched in one key-the dramatic element is nowhere present.

When we turn to the dramatists of our language, what variety, what changes, what aspects and divinity of theme and treatment! To them may we look, as into a mirror, to see the true reflex of the stage and to them would we respectfully direct our managers as to the true guides and friends in the proper conduct of the the-

A faithful observance of their methods would teach the importance of avoiding grooves and set routes in the direction of the houses in their charge. It cannot fail to have been observed that more than one of our managerial chiefs, having dropped into a certain class of plays, seem to labor under a fascination which impels them over and over again back into the same round which gives to all of their enterprises a monotonous air and dampening the interest of the public and hamstringing all attempts at progress and improvement.

Nothing could prove more effectual in redress of this grave default than a sudden and summary escape from the deepdug trench in which they travel and are so completely shut from the broad light of

day. In their best interest, therefore, we can confidently advise all round; let those who have heretofore held exclusively to the comic give a turn to a more serious vein; where melodrama has ruled the day and and night, substitute more legitimate plays,

and to one and all we advise: show the cold shoulder at once to the hack playwrights of whose carpentry the public have had quite enough.

Whatever devices these journeymen playwrights may employ, the work turned out is at heart the same heavy timber, dry scantling and lathy shingles. The best hits in fencing are accomplished by a certain rapid turn of the wrist; and by similar dexterity in shifting their hands may our managers have a chance to make a brilliant home-thrust.



BELASCO. - David Belasco has cut loose from schemers and backers. He is working alone, and he proposes hereafter to solely participate in the profits of the plays he writes. Mr. Belasco's purtrait appears above.

STUART.—Dora Stuart signed with Harrison and Gourlay yesterday.

MITCHELL.-Mason Mitchell, the soldieractor, will go with Effie Ellsler.

MULLE.-Ida Mulle will play Venus in Rag Baby No. 2. She has just been engaged.

HILL.-J. M. Hill returned to the city from Chicago last Friday night. He will probably remain some time.

TEARLE. -On July 29 Osmond Tearle began his English tour at Her Majesty's Theatre, Aberdeen, Scotland.

SINN.-Colonel Sinn arrived in Brooklyn last week, after having spent a month and a half in the wilds of Maine. BLACKBURN.-Marie C. Blackburn was in

the city last week. She has returned to Saratoga. where she is spending the Summer. LEVY .- Joseph Levy departed for Chicago on Wednesday. He will remain there until

the arrival of Mr. Barrett's company on Sun-MARBLE. - Earl Marble visited New York last Saturday. Mr. Marble's letters to THE MIRROR from Boston are widely read and ap-

preciated. DONNELLY .- Mrs. J. T. Donnelly (Josie Hanley) and her mother are summering at

Asbury Park. COGHLAN.-Rose Coghlan will return from the White Mountains about Sept. I to begin

reheasals of Our Joan. GREENWALL.-Harry Greenwall, the Texas manager, leaves for home to-night. After three months hard work he has booked fiftyfive attractions.

ANDERSON.-August 29 is the date fixed for Mary Anderson's appearance as Rosalind at Stratford-on-Avon. The affair is creating grea interest in England.

THOMPSON.-Alfred Thompson has written the libretto of a new opera for which Edward Solomon is composing the music. The score is about half finished.

MATHER.-It is more than probable that Margaret Mather will be seen in The Honeymoon after the run of Romeo and Juliet at the Union Square Theatre.

GOODWIN .- Mr. and Mrs. Nat Goodwin said Edwin Thorne a visit last week. Mr. Thorne is the guest of Mr. and Mrs. Goodwin this week at Ocean Spray. WORRELL.-Rosita Worrell, a sister of Mrs.

George S. Knight, who has been abroad some three years for vocal study, will be a member of the Knights' company.

Powers.-James T. Powers sustained a severe blow, on Sunday, by the death of his mother, to whom he was devotedly attached. She had been ailing for some time.

VON LEER. - Sara Von Leer's picture apears on our first page this week. Miss Von Leer will play the leading role in A Brave Woman this season. She will be seen in this city shortly.

CHASE.-Manager A. B. Chase hopes to be sufficiently recovered from his late mishap to attend Lawrence Barrett's opening at St. Paul on August 31. His star is at present at Bar Harbor, Me.

CAREY .- Edna Carey is getting ready for her tour with Shadows of a Great City. It is expected that she will make a hit in the leading part, which, by the bye, will by no means fully tax her abilities...

JARBEAU. - Vernona Jarbeau, who had been cast for Pitti-Sing in the Standard Theatre production of The Mikado, has been given the leading role, Yum-Yum. Sallie Williams will take the part left vacant by the change.

ENGLISH. - Mrs. W. E. English, wife of the Indianapolis manager, is dead. About five ears ago she left the stage to marry Mr. English. Her stage name was Annie Fox. Mrs. English was a most estimable lady.

QUIET.-Henry French is in Saratoga, A. M. Palmer is at Long Branch, Marshall Mallory is at Stamford. Nothing has been done since last week respecting the changes in the Madison Square proprietorship recently

HILLS .- Mrs. George M. Hills, wife of the ress agent of the Favette combination, gave reception at Cottage City, Martha's Vineyard, where she has been staying all Summer, last Tuesday evening. Over 200 guests were present.

HART.-Tony Hart telegraphs that Buttons made a decided hit at Burlington, Vt., on Monday night. After trying the piece thoroughly for a couple of weeks, Mr. Hart will rest until the latter part of September, when his regular season begins.

GALLAGHER .- Mr. J. C. Gallagher, drama tic editor of the Daily News, makes his department in that journal particularly bright and readable. His Sunday matter is copious. Indeed, the News gives more space to theatrical affairs than any daily in the city.

DARRELL.-Mr. and Mrs. Frederic Darrell arrived from England on Monday, Mr. Darrell has not signed for next season. He does not go with Solomon's company. Mrs. Darrell has received several offers of engagementone to play Evangeline at the Bijou.

CAYVAN.-Georgie Cayvan returned to the city a few days ago from her camp in the White Mountains. Rowing, fishing and camp life have given the charming actress abundant health. She is as brown as a gypsy. Miss Cayvan begins acting in September.

PERCY.-Townsend Percy returned from Montreal on Monday. While there he was made a card member of the St. James Club and received other agreeable social attentions. Mr. Percy talks of resuming journalistic work. At this pursuit he was successful for a number

WILSON.-Francis Wilson has suffered a good deal from the effects of the sword-thrust just under the right eye received at the hands of Mr. Fitzgerald one night last week. The injury, which at first it was thought might result seriously, is no longer a cause of anxiety. Mr. Wilson missed but one performance. His part was filled acceptably at short notice by Harry Standish.

BARNETT.-Alice Barnett, just over from London to take part in the Fifth Avenue Mikado production, received a cablegram from Williamson, Garner and Musgrove, the Australian managers, offering her a forty-eight weeks' engagement to play Katisha in The Mikado there. She accepted and left the city on Tuesday. She will reach Sydney about Sept. 27. The opera will be presented early in October.

REED.-Last Sunday Roland Reed went to Philadelphia and brought over his father and mother to see The Mikado. Mrs. Reed had never been outside of Philadelphia until this journey. Mr. Reed made his third visit to the metropolis in his lifetime. He has been sixty-odd years connected with the Quaker City stage as candle-lighter, lamp-trimmer, gas-man, with an occasional line as gaoler in the drama. Bustling New York made the aged couple homesick, and they were glad to

Bustle at the Metropolitan.

Henry E. Hoyt is busily engaged at the Metropolitan Opera House in painting the scenery for Goldmark's Queen of Sheba, that house at the commencement of the season. Nov. 23. All of the arrangements have been perfected, and the prospectus is to be issued in a few days. From the opening date the house will be open for four weeks, after which the company will go to the Philadelphia Academy for two weeks. Then they return to the city, playing here for ten weeks longer, ending on March 6. One of the scenes in the new opera will represent a sand-storm in the desert, and will be given with several very novel effects. A staff of costumers are now at work on the dresses, which will be made under the direction of Miss Berg.

The company engaged are as follows: Herr A. Seidel, conductor; Walter Damrosch, associate conductor; Frank Damrosch, chorus master and organist; Frls. Lillie Lehmann, Carrie Goldsticker, Marianne Brandt and Anna Slach, Frau Krausee, Herren William Fischer, L. Lumber, O. Kemlitz, F. Stutt, and Emiel Sylva. Herr Oppenheimer will act as balletmaster, while Hern Van Hell will be stage manager, and Herr Theodore Habelmann will act as assistant. A complete corps de ballet will be headed by Mme, Bonfanti and Mme, De Fortis. There will also be a chorus of eighty voices and an orchestra of seventy pieces. The company must all be here by Nov. 8. but it is expected that the greater part of them will arrive during September and Oc-

During the Summer all of the mezzanine boxes have been taken out, and in their stead seats have been substituted, which will be sold at \$2 and \$2.50 each. The scenery has all been overhauled and everything put in good working order. Among the operas to be given during the season are Der Meistersinger, Rienzi, the Gotherdammerung, Faust, Aida, and those of the Walkure series that were successful last season. The season promises to be the best that the house has ever had, as the company is one of the strongest that could possibly have been secured. Although the subscription books have not yet been opened,

it is evidenced by the inquiries that have been made that there will be a greater demand than ever for season seats and boxes.

Mr. Sheridan's Plans.

W. E. Sheridan is very busy in preparation for the opening of his season. The summer months have been spent by him in the country, and he comes back to his work refreshed and invigorated. When seen near the Square by a MIRROR representative, he cheerfully spoke of the work cut out for the coming year.

"I shall open the season," he said, "on Sept 8, at Wilkesbarre, Pa., playing right through the Oil region and out to Chicago, where I shall be seen the week of Sept, 20. Altogether, I expect to play about four times in New York during the season, and the probabilities are that I shall follow Margaret Mather at the Union Square Theatre. Besides King Lear and Louis XI., in which roles almost all the leading papers of the country have kindly acknowledged I have no rivals, I shall most probably add to my repertoire Shylock, and at the matinees produce Ingomar. About the only names I can give you of the company at present, for they have not all been engaged, are, John T. Malone, who is to be my leading man, and my wife, Louise Davenport, who will be leading lady."

" Is it true that you will not produce George

Alfred Townsend's play, Cromwell?" "Yes; and I will tell you why it is impossible for me to do so. When Mr. Townsend, or 'Gath,' as I am accustomed to call him, received me in his library, he pointed up to a picture of Cromwell and told me that the only reason he wished to have his play presented by me was because of the resemblance I bore to the Commoner, and of the fact that I could so easily make up to look like him. He had written the play merely for the library, and it lacked climaves. I read it and was well pleased with it, but I at once realized the fact that all of the historical personages to be presented must be recognized. Next season, though, I believe I will produce the play, as it suits my personality perfectly, something no other work has ever done, and I have read bushels of manuscripts in my

Miss Clayton's Dresses.

The irresistible charm of manner that draws so many devotees to the shrine of a handsome actress is so often a part of the acting itself, that when it is found in its purity off the boards as well as on, it is productive of some little astonishment to the discoverer. It was therefore with feelings akin to wonder that a MIRROR representative, who called to interview Estelle Clayton, a day or so ago, found that the lady possessed the same fascinating ways in private life that had charmed her audiences.

"We had a full rehearsal to-day at the Lexington Avenue Opera House," said the lady. 'It's a delightful place and there's a fine garden right next to it that the stage almost opens upon. I'm delighted with the cast we've got for the play, and though I don't want to disparage the work done by last season's company, I must say that the new people are fully equal to them, if not somewhat better. I don't like to appear boastful, but I really think that in its way the production will be fully as artistic and be carried out with as great attention to detail as those given by Henry Irving. We ave two of the best stage managers country-George Holland and F. F. Mackay."

"And your costumes, Miss Clayton?"

"They will be especially handsome and rich. Of course, in the first act I am a waif, and my rags will be as picturesque as usual. Then, in the second act, when I become the adopted daughter of the Duchess Delvire, I shall wear my first elegant costume. It will be a full evening dress, and I think the ladies will open their eyes when they see it. There will be a lace skirt over a pale pink foundation of Louis Quatorze velvet brocade, embroidered with pink and white pearls. The corsage will be cut decollete, and both that and the court train will be of the material. My second costume will be a matinee robe of white India silk exquisitely trimmed with lace, and another feature of the performance will be that in the masquerade scene I shall wear the dress of Frou-Frou as made memorable by the celebrated etching of Clairey. Besides all that I shall have a lovely little King Charles spaniel, a present from a friend, that is now on its way from Europe. It will be introduced in the first act."

Letters to the Editor.

A TROUBLESOME RELATION. New York, August 14.

New York, August 14.

Editor New York Mirror:

Dear Sie:—It is with great mortification that I am compelled to warn my friends in the profession against the designs of an imposter who represents himself as my son. The young man is not my son; in fact, I never had one. This party is unfortunately my nephew, but I was compelled to deny him admission to my family circle or other recognition by reason of his associates and practices. I have been repeatedly informed of his appeals to professional people for assistance and countenance, representing himself as my son, and I desire to warn all persons that if they respond to his demands they will simply be victimized.

Truly yours, H. S. SANDERSON. be victimized.

Truly yours, H. S. SANDERSON.

AN ERROR-NEW YORK, August 18, 1885.

Editor New York Mirror:

DEAR SIR.—In your issue of the 15th, I am mentioned as a member of the company about to produce Caught On.
Your informant is in error, as I am (and have been for some weeks) under contract to W. E. Sheridan for the coming season. By making such correction you will oblige

Very sincerely,

Frances Field.



Mend him who can! The ladies call him, sweet.

—Love's Labor's Lost.

The work of perfecting the Fund's Bureau of Registration goes bravely along. Names are coming in rapidly and it is plain to perceive that the profession fully appreciates the importance and utility of the new plan. Notwithstanding my very explicit statements to the contrary at the onset, a certain sheet, of late reduced both in size and in circumstances. blindly, asininely or mischievously - I don't know or care which-persists in connecting THE MIRROR'S war against the corrupt Agencies with the managers of the Fund. In our issue dated August I there appeared an article which contained the following plain assertions:

The Actors' Fund does not propose establishing a dramatic agency in connection with its charitable work. If anybody has conceived an idea to the contrary, let this disavowal, which is made on the best authority, undeceive him at once. * * * Let it be clearly understood that it is The Mirkor, and not the Actors' Fund, that is waging war upon these harpies. Thus Mirkor is exposing the abuses of the agency system—the Fund, with its new bureau, simply furnishes a rem-

Now, these statements are too direct and emphatic to permit of perversion by any reader of ordinary intelligence. Their misconstruction by my very much reduced and exceedingly obscure contemporary, therefore, can only be explained on the ground that the skull of a broken-down variety manager is thicker than the skull of any person not confined within an idiot asylum ought to be.

While I am at work correcting lies told in this connection, I may as well say that I was present at the meeting of the Fund Trustees last Thursday, and that the sublect of starting up a dramatic agency as an attachment to the institution was not touched upon. But the Executive Committee reported, through Mr. Colville, the successful progress of their work in preparing the Registry, and the report was approved by the Trustees.

In another column a letter from Mr. Spies. one of the dramatic agents, is printed. It is an extraordinary communication, inasmuch as the writer boldly admits that he keeps a blacklist in his office and that he proposes to continue the practice. It was pointed out last week in these columns that the exposure to public view of a black-list is an infraction of the law. Mr. Spies, it will be noted, does not hesitate to proclaim that for this law and the rights of professionals he has no respect. My readers can draw their own conclusions from this remarkable admission on his part.

I wish to commend to the good offices of the members of the press throughout the land a gentleman who has just relinquished newspaper work for a place in the business ranks of the profession. I refer to Mr. Joseph B. Dillon, who has entered into the service of Mile. Rhea as advance representative. Mr. Dillon has for some time been associated with the repertorial staff of this journal. He has acquired a very wide acquaintance among the profession, and in his capacity as a gatherer of news has always manifested singular energy and aptitude. Mr. Dillon, I have no douht, will prove a valuable acquisition to Rhea's forces, and in his new departure I wish him the good luck and success which his talents deserve.

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I was made aware of the fact that Mr. Rosenfeld is again enjoying the delights of liberty by a note which I found upon my desk last evening. It ran thus: "I called to tell you that I am on hand and ready to begin suit against D'Oyly Carte for \$30,000 should the decision on Friday prove the emptiness of his claims. SYDNEY ROSENFELD." How the erst-manager got out of Ludlow Street I cannot say. But the knowledge that he is again at liberty to do what he pleases ought to thoroughly terrorize the foreign invader against whom this formidable threat is pronounced.

The Florences' Month at Daly's.

W. J. Florence has been a frequent figure in upper Broadway ever since Mr. Daly's return to town on Monday. He was just vanishing through the stage-door of Daly's Theaire when a MIRROR reporter accosted him the other

"Have I enjoyed my vacation this year? Why, of course. The fishing, though, wasn't as good as usual—that is, the salmon were caught after I had left. Now I'm getting ready for my opening here. The first week, you know, we put on Our Governor that we played

give Dombey and Son. We have four weeks altogether, but what we shall put on the last two has not been decided yet."

"Do you produce any new plays?" "I hardly think we will, though we have two or three new ones in hand. We find the old pieces so much appreciated that we don't really know whether it would pay. There is so much soft trash going about now that the people turn to such plays as those in our repertoire for a change to something solid. However, I will tell you that there is a lady named Mrs. Allen, of St. Louis, who is now writing a play for us which we think will be a 'go.' Our company has already been engaged. It includes Ethel Greybrooke, Minnie Radcliffe, Hattie O'Neill, a sister of Adah Rehan; Henry Holland, Earl Sterling, Errol Dunbar, J. A. Brown, F. C. Wells, J. Barker, James Dunn and Frank Luckey. Fred. Dubois will be the manager and George Myron will go in advance. After the season at Daly's we go to Philadelphia, where we open at the Walnut Street Theatre in No Thoroughfare."

Rhea in Seclusion.

The French comedienne has been spending some weeks in retirement and study at an obscure spot in Maine known by the not very romantic name of Goose Rocks. She has made her home in a quaint old cottage that somewhat resembles a double-deck steamer. Among the villagers she was an object of awe, and her abode was set down as a house of mystery the while she was there. Few of the country-folk even learned her name, and she was always spoken of as "the Madam." The household numbered but few, and they seldom went abroad. Mile. Rhea selected the early morning and the twilight for her rambles. A MIR-ROR correspondent chanced to meet her on one of these rambles, and had a very pleasant chat. She was attired very simply in a white wrapper and her hair fell negligently about her shoulders. She held a manuscript in her hand and was deeply engaged in perusing it as she

"I feel that I shall succeed in my new plays," she said. "They are all of the romantic school. I find that the thought and action of the romantic drama are much better appreciated than the stilted work of some English writers. The public of the present day wants to see its stage heroines invested with real flesh and blood. It wants philosophy and truth instead of so much high-sounding stage logic-more of the woman and less of the imagination. Truth has almost disappeared from real life, and it is a relief to have it told sometimes from the stage.

"I look back over several very happy years in America," continued the actress. "The American is less slavishly bound to forms than any other society in the world. But I do not like the 'actress-killers' that haver about the American theatre, I have found these men to be as affected in conversation as in carriage and demeanor. When I first encountered the 'actress-killer,' he furnished me with much innocent, though not instructive, amusement. His life is a continuous struggle for glory; he is never without a real or imaginary audience. He values an actress' acquaintance according to the fame she has attained. The 'actresskiller' I look upon as an insufferable nuisance, and, as I have said, he is the one objectionable feature that I have encountered about the theatre and in American society."

The Very English Mikado.

R. D'Oyly Carte's opera company arrived in the Aurania on Monday morning and at once proceeded to the Fifth Avenue Theatre, where John Stetson was awaiting their coming. Without losing much time the company proceeded to make themselves at home, and not long after noon rehearsals were going on

"I have brought over with me just fifty-one persons," said Mr. Carte to a MIRROR reporter, "and of those thirty-six belong to the chorus; so that all reports that we would be obliged to engage a large number of people here are untrue. All were perfect in their parts before leaving London, where they had rehearsed fully five weeks. We are really ready to put on the opera immediately, if it were necessary, but the extra time given us will not be wasted."

"Would you produce it on Tuesday night if Mr. Duff should decide to do so?" was asked.

"Oh, no; that would not be necessary. We shall shut him up pretty soon, you shall see. The case is to be heard on Thursday. The opera will be given here as elaborately as possible, and in all respects it shall be as fine a performance as the one now running at the Savoy in London. Ko-Ko will be done by George Thorne, who is acknowledged to be one of the finest comedians we have in London; Nanki-Poo by Courtice Pounds, a tenor with a very fine voice and a handsome presence, and Yum-Yum by Geraldine Ulmar, of whom of course it is unnecessary for me to say anything except that she has been specially recommended for the part by Arthur Sullivan himself. The rest of the cast is as follows: The Mikado, F. Federici, a very popular baritone; Pish-Tush, G. B. Browne; Pooh-Bah, Fred. Billington; Pitti-Sing, Kate Forster; Peep-Bo, Geraldine St. Maur, and Katisha, Elsie Cameron."

"You will have the composer to conduct,

will you not?"

"Very probably; but I would not say for

San Francisco, but whether he will arrive here in time I do not know. Our coming over, you know, is quite a surprise to the people here, as not a word was known of it till the last few days. It was done at almost a day's notice, for he wished to forestall Duff's production. Anyhow we shall knock them all into a cocked hat, and I hope to have an injunction served before it is produced, if it can be done. It is my company which is playing here, and The Mikado is produced on sharing terms, the only other place we go to being Boston. The length of time we stay here depends altogether upon our success, of which I have not the slightest doubt."

The Actors' Fund.

A special meeting of the Trustees was held ast Thursday afternoon. There were present A. M. Palmer, Samuel Colville, William Henderson, Edward Aronson, Antonio Pastor, S. W. Fort, Edwin Knowles, John F. Poole and John P. Smith. President Palmer asked for the report of the Executive Committee regarding the investigation of the Theatrical License fees. John F. Poole read the report, in which it was stated that fifteen places had paid licenses since May 9, 1885, to the amount of \$5,700. Seventeen places of amusement are delinquent to a total of \$6,200. This money will be paid as the theatrical season advances. With the exception of four, these places are not actually delinquent, as they have been closed since May 1.

The President suggested that an effort should be made to secure a fair share of the license moneys from the Board of

Apportionment, and urged immediate action. John P. Smith moved that a committee of three be appointed to wait on the Board of Apportionment and urge the claims of the Fund. Seconded by Mr. Pastor and motion carried. John P. Smith, Samuel Colville and John F. Poole were appointed as the committee, with President Palmer and Judge Dittenhoefer as ex-officio members.

The President inquired of the Treasurer whether the Fund is exceeding its pro rata monthly disbursements. The Treasurer reported that there was sufficient balance to meet all demands upon the Fund until the Fall ben-

Mr. Knowles read a resolution looking to the establishment of a Dramatic Agency at the Fund rooms. Mr. Palmer said the Actors' Registry, now under way, had anticipated Mr. Knowles' resolution; that he did not understand that an Agency was ever to be established at the rooms. On motion of Mr. Pastor the resolution was referred to the Executive Committee. The meeting then adjourned to Thursday, Sept. 3.

There was a full meeting of the Executive Committee. Twelve new applications for rehef were received. Two were rejected as not worthy. Last week \$139 was paid out in relief, and \$45 for one funeral.

New members and annual dues paid in: Morgan Sherwood, Sadie Edgar, George F. Nash, Bessie Bernard, W. J. Florence, Charles Frew, Emma Latham, George F. hasbrouck, Edward A. Osgood, John B. Turner, Mrs. John B. Turner, Lillie Pearce, Nelly Donald, Frank G. Campbell, E. E. Rice, Eugene S. Jelis, Barry Taylor (donation \$10) and Theodore Moss (life-membership).

Mr. Reed Tempted.

Gustave Mortimer, Roland Reed's manager, arrived in town early in the week, and has already departed for Minneapolis, the scene of his star's opening. Mr. Mortimer has confined himself to the narrow limits of Rhode Island for many long weeks-which, however, proved all too short for him. A bronzed cheek and a beard of deeper brown are evidence of a vacation well spent.

In response to a greeting from a MIRROR man, Mr. Mortimer said: "All Summer I've rigidly adhered to ten o'clock as the hour for snuffing the candle. There's enough midnight oil to be burned during the Winter, when the managerial bent is unwearying vigil. Friends have been welcome to my Summer home, but I never varied from ten o'clock until I arrived in New York last night, when I retired rather late for a Rhode Islander."

"What do you think of The Mikado and Mr. Reed?" interrupted the reporter.

"I was woefully disappointed in the mount ing of the opera," said Mr. Mortimer. "The ensemble was miserable. But Miss Harrison and Mr. Reed were excruciatingly funny. Reed's wooing of Katisha was the funniest thing I've seen lately. Pardon my pride in Mr. Reed; he surpassed my expectations. But the ballet! Where was it discovered? Ben Baker managed the old Olympic Theatre thirty years ago. He did not part with the ballet until The Mikado was first produced in New York. Imagine Oriental maidens with heels on their slippers!"

"Did you have trouble in weaning Mr. Reed way from comic opera?"

"Roland is a good young man," said the nanager, "and has withstood all temptation. He has advised with me before every move. He sent me a despatch asking my consent to his engaging with Rosenfeld. I had no objections. But what a lack of business integrity there is among managers! Several of them have been very persevering in their efforts to seduce Mr. Reed away from me-all-oblivious of the fact that his contract with me has three years yet to run. But the young man carelast year at the Star, and for the second we sure. Mr. Sullivan is now on his way from fully confided to me every offer made. The

outcome is that our programme for the see remains intact. We open at Minneapolis on August 31.

"Of course you have heard of the engagenent of Mr. Nat Childs to assist us on our our. Let me define his position. Mr. Childs will be associate manager, with a liberal salary, and an interest in the receipts. He is one of the cleverest newspaper men in the United States, and I think he will add materially to the success of our season. Oh, by the way, Ko-Ko's lamp shall not be entirely extinguished. Unless injunctions prevent, Mr. Reed will introduce as a specialty the wooling of Katisha in one of his plays,"

Professional Doings.

-Al, Hayman arrived in town yesterday. -W. G. Peterson will go in advance of Ella Wesner.

-George Zebold has been engaged as man -John Maloney will star next season in A Clerk's Crime.

-Blanche Vaughn has signed as soubrette to

-Tony Pastor resumed his season at Stoga on Monday night.

-Frank Farrell has engaged to go in vance of the Howsons. -Lawrence Barrett and his company les for St. Paul on Saturday.

—J. T. Maguire has been engaged as manager of the Sis combination.

-Lizzie Evans and her company left for Frankfort, Ky., on Sunday.

—Annie Haines has been engaged for the Streets of London company.

—Frank A. Small has been secured as advance agent for Clara Morris.

-Clara Morris opens at Heuck's Opera House, Cincinnati, on Sept. 28. -F. F. Mackay will play the part of the pedagogue in Nordeck next season.

-Fair dates, Sept. 18 and 19, are open at the Opera House at Batavia, N. Y.

—J. C. Kenny and Catherine Lyon have left Lizzie St. Quinten's Opera company.

—Maurice Stafford will probably leave for England in a week or so on private business.

-Colonel Prentiss Ingraham, late agent for Buffalo Bill's Wild Wast, is in -Murray and Murphy's company turned money away last Monday at the Boston The

—Edward Clayburgh claims the cre-suggesting the Mikado venture to Miner.

—Jennie Kimball and her Merriemaker will produce The Mikado on the New England -S. H. Cohen will travel as busin

ger with C. R. Gardiner's new dramatic co -A realistic fire scene will be one of the

atures of Oliver Byron's new play, The In-

-John Rettig has just completed new drop-curtains for Harris Museums in Cincinnati

-Frank A. Small left for Chicago on Tuesday to prepare the way for Clara Morris' engagement there,

—Annie Mackay (Mrs. J. W. Wilson) will play this season with Rhea. Her husband is also in the cast.

—Clara Morris' supporting company been completed by the recent engagement L. W. Browning.

—Joseph Jefferson will personally con rehearsals of Shadows of a Great City. I begin next week.

—Owen Fawcett opens the regular season at Harris' Museum, Cincinnati, on August 30, in The Big Bonanza.

-Frank Farrell on Tuesday signed with John Howson to look after the advance inter-ests of Putting on Style.

will open the season of the People's Cincinnati, on August 30.

-W. T. Carleton's Nanon company filled with the exception of one part, hearsals have already begun.

—Charles Klein, lately playing Boss Kni vett successfully in The Romany Rye, has been engaged by Barney McAuley.

-The Nordeck company are called for re-hearsal at eleven o'clock on August 24 at the Grand Opera House, Brooklyn.

—George Knight begins rehearsals of Over the Garden Wall (revised) at the Opera House, Asbury Park, on the 24th inst. -John Rentz, Jr., at one time MIRROR cor-

respondent at Peru, Ind., has come to New York to enter the ranks of the profession.

-James H. Alliger is at the Ocean House Long Branch, the guest of somebody whose name is lost in Mr. Alliger's chirography.

—D. G. Longworth has been engaged by Arthur Rehan to play Tamborini in 7-20-5; also by Chanfrau for the latter part of season.

Rene Wellington, a young Southern actress, will star next season in a new play, as will also Helen Desmond. Both ladies are negotiating with Howard P. Taylor for new

- Lizzie Evans and her company tried Florette at Asbury Park, N. J., on Friday night. The house was packed. Manager Callahan writes that the play was a genuine

—Rose Coghlan's new play, by Cazauran, is completed. It is a romantic drama in a prologue and four acts, and the scenes are Asiatic. It will be seen at the Fifth Avenue Theatre in

-Ella Wesner's support will include T. H. Gienny, R. S. Lyle, Ed. Connolly, Cora Lyle, Mamie Bernard and Virginia Ross. The star will sing several English songs new to the

-John Lundy, of Boston, one of the best stage machinists in the country, was brought to New York by John Stetson to help in the production of The Mikado. Harley Merry painted the scenery.

-Charles T. Vincent, W. C. Deal and Edward Warren were upset while sailing near Glen Cove on Sunday. No harm resulted, for the gentlemen, being all expert swimmers, swam easily to shore.

-D'Oyly Carte's t the Fifth Averowded with well-

Boston Theatre. This production, the under the management of J. M. Hill a Third Avenue Theatre, will be an exte

—Lizzie Evans appeared in her Florette, at the Opera House, As on Friday evening last, to a large ionable audience. Many professi present, among whom were notice Mrs. George Knight, Ada Gray Osborne, Louise Pomeroy, Flora

Thespian Hall, at Boonville, Mo., dergone through repairs and redecorat now presents an elegant appearance auditorium is on the ground floor. This well stocked with new scenery. The capacity is 500, and it is the only the city. Speed and Lon Stevens are prietors

-The season of James H. Wall The season of James H, Wall King company opens in Newark, 31st inst. The organization co Wallick, Louis Hendricks, Frank Fred. Lyons, Charles Berry, Fre J. L. Ungerer, D. B. Leary, Marie Hilforde, Mary McKens Wentworth. Max Zollner goes in

PROVINCIAL.

CONTINUED FROM PIFTH PAGE.

the classic walls of the Opera House. Dan Sully's

Prize is booked for the atta.

OLEAN.

Barnum's Circus apread its immense canvas t covered a large-sized crowd. During the hip-traces one of the jockeys was thrown violently aborne. He was picked up insensible and carothe dressing-room. The extent or nature of

the dressing-room. The extent or nature of its was not learned.

Will Rockwood, who is connected with Frani
Circus, was in town over Sunday.—L. Meho was with McCafferty's Lafe on the Plains

POUGHKEEPSIE.

Slingwood Opera House (E. B. Sweet, manager):
open 95th, with Barlow, Wilson and Rankin's Mins. The house has been entirely renovated and presa fine appearance.
mm: Harry J. Clapham was in town past week in adtee of B., W. and R.'s Minstrels. He has numerous

friends here.

HARLEM.

Pavilion: William C. Cameron's benefit on Monday night was a great fi ancial success. The doors opened at 7:30 and at 8 noney was refused. Two-thirds of those announced to appear were absent. With the benefit ended a season which has proven a very successful one. Cameron was backed by a dancing-master named De Barrie. The test and appurtenances were purchased for \$1,800, which was cleared in the first three weeks. Your correspondent wishes to acknowledge Manager Cameron's many courtesies and particularly his estimable lieutenant, George Campbell.

OHIO.

Grand (Larry H. Reist, manager): McNish, and Slavin's Minstrels will open this theatre, here have been so improvements made of any apparance, as swerything is comparatively new, theatre had a general renovating last season, innew consery, curtain, carpets and decoration, the past menth, however, the house has been lap, and it presents a very pretty appearance, orist Hall, Soldiers' Home (Samuel Henderson, 17): One of the largest audiences attended the performance of the Home co., 17th. Saratoga seated. During the evening the entire co. was sefore the curtain at the close of each act. The orders and the demanded the appearance of J. Clinton Hall, sanager. Mr. Hall responded and made a very each, thanking the inmates of the house and the of Dayton for the large attendance and general stations of favor. The audience then called for ford, and the genial "Johnny" did appear, and all several minutes with a clap-trap speech that amused the auditors. During the evening, each the qu. was the recipient of a large and beautiful of Bowers, plucked from the gardens of the last.

alet of lowers, plucked from the gardens of the sease.

Manague Larry H. Reist has returned from the East, his entered to the control of the

Brown, member of Bartley Campbell's Paquita married to Henrietta Crossan, leading lady at e, in this city, seth. The cerossony was rather be only attendants being the mother and sister COLUMBUS.

COLUMBUS.

Grand Opera House (Millers and Okey, managera): he past week wound up the Summer season at this mae, and most of the people left for New York, 16th. he Blood-Stained Hand held the hoat is the first three ghts. It was more gory than the title would indicate. early everyons that was not killed in the first act was reattened, and most of them got their "medicine" better the last curtain. Damon and Pythias was put on hursday and Friday, and with the possible exception of he season. William Lloyd makes a splendid Damon, at was ably supported by George Backus, my Pythias. Tillard Brigham, as Dionysius, and W. J. Dixon, as acullus. Saturday night, benefit night of Miss McKean as the banser night of the season. Every-seat in the baste was sold two days before the performance. Everyling was so well done that it is not necessary to make any special mention. Each one of the co. received a carry reception on entrance, and flowers were thick, laste Evans, just, week; Bennett Matlack, Sept. 7, Makerala.

pe Backus has gone to the Lakes for a short rest bining Campbell's Paquita co. immer season at the Grand was a great success; sing week.

to losing week.

Ex-manager Frank Comstock is negotiating with some
and people to go on the read with Our Goblina.

Harderome gave some very interesting runneg and chariet races at the Fair Grounds, 17th, 14th
d 17th. Business big.

Hanner, Lloyd, Backus and Okey take a benefit, 17th.
John Taylor has written a very pretty song-and-dance
titled. "Beneath the Shady Elma." It is dedicated
the popular tenss, McDouald and Taylor.

the popular team, McDonaid and Taylor.

Nima's make-up, as Chrysos, was very, very funny.

The Muggs' Landing oo, rehearse here this week.

Trank Campbell will take a co, on the road playing the
ree Guardsmen, etc. Gabrella McKean, Florine

Joolm and Will Jackson, of the Grand co., will go

falcoin and Will Jackson, of the Grand Courthys are the him.
Charles H. King's Minstrels and the MacCarthys are is new lights at the Summer Theatre this week. The Idelesies Mountain Choir is still a drawing card at ichneiders.
The box-sheet for the benefit Saturday night was raused and presented to Miss McKean. It makes a sicture the will doubtless value highly.
The Bohemian this week devotes several columns to a shoot sheet of each member of the Grand co.

MOUNT VERNON.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager):
The preliminary easaon at this house will open Sept. 18
rith the Greed for Money co., followed by Lizzie
Teams two sights during our county Fair. The followng tou, will appear in the near future: Frederick
Warde, Emma Headricks, Pat Rooney, Wife's Honor
and Loce's Operatic co.

ing tos. will appear in the near future: Frederick Wards, Emma Headricks. Pat Rooney, Wife's Honor and Luce's Operatic co.

Items: A. L. Baker left for Chicago roth to join the Little Duchess co. as musical director.—W. S. Thomas will not join Salsbury's Orchestra, but will toot in a country hand.—Prof. K. C. Jackson, of the Cinci nanti College of Music, will be musical director at the Woodward this seased, and theatre patrons will not be tortured with bad music.—Manager Hunt is in Cleveland this week trying to get a Thanksgiving attraction.

NORWALK.

Whittleney Opera House (J. B. Kaye, maasger): The Pleasure Party closed its season 19th, with the comedy of Tom Cobb to a full house. The play was still presented with Mr. Colville and Miss Gillette in the leading roles. The ladies and gentlemen comprising the party have been well received by Norwalk audiences, and have mads many friends. There has been some dissatisfaction between the party and Mr. Kaye, the manager, of which I may speak in a future letter. Boston Dime Museum is playing a week's engagement here to good andiences. The show is of the variety order, and is up to the average,

OREGON.

OREGON.

PORTLAND.

Newmarket Theatre (J. P. Howe, manager): The adison Square Theatre co. opened in The Private cretary 3d, to a very large house, and business increased all week. W. H. Gillette, as the Rev. Mr. adding, was exeruciatingly funny. But the real facitie seemed to be M. A. Kennedy, who portrayed the aracter of old Cattermole with great unction. The poort was excellent. The same co. will play The tight and The Professor later.

Casino Open House (A. S. Gross, manager): The shrille Students played to fair houses 7th, 8th, 9th. 7, Grose has engaged the Wallack co. for the week of the Welk of the Welk

PENNSYLVANIA.

PITTSBURG:

The Wilson of Golden A. Elisler, manager): The Wilson on in Gilbert and Sullivan's Mikado, the first his of last week, had good average business.

Johnson and Slavin a Minstrela the remaining and Saturday matinee to tacked houses.

The will new remain closed until the opening of

Theatre (George O. Starr, manager); External Band during all of last week last bestam. Nothing booked ahead.

his sensational play, Across the Atlantic, pleased very large audiences during the week. Eugene Eberle's co. in Never Too Late to Mend, 17th.

Joseph A. Fogel, one of our best local tenors, left for New York 16th. He goes 60 join the Abbott co., in which he will sing second tenor roles.

There is but one place of amusement now open in this city, and that is Harris' Museum.

The Wilbur Opera co. will open the new opera house at Beaver Falls, Pa., now being erected.

Library Hall will open Sept 7; the Academy will open August 31, as also will the Opera House.

Manager Chalet will open his Sixteenth Street Museum some time in September.

J. N. Gotthold and his brother Milton are in the city.

HARRISBURG.

J. N. Gotthold and his brother Milton are in the city.

HARRISBURG.

Opera House (Markley and Tiil, managers): McNish,
Johnson and Slavin's Minstrels were the opening attraction for the season of 1885 and 1886, 17th. The
attendance was very good, and the programme was
well received with every evidence of satisfaction. The
first-part, in the matter of vocalism, was only fair, as
some of the ballad's singers were in poor singing condition, but the lively witticisms of the end men were
more than compensation for that drawback. The Coachman's clog, in the olio, was admirably done, if the antique style of entertainment may be accounted worthy
of admiration; but in my humble opinion its elimination from the programme would not have been felt.
Muldoon and Mitchell, in classic representations of statuary, were successful in winning applause. Messrs.
Johnson and Slavin, in their m st amusing acts, caugh
the house and established themselves at once as favorites in Harrisburg. Frank McNish bobbed up as of
yore in his amusing act, while Nelsoni gave a very remarkable exhibition of dexterity in the juggling line.
W. Henry Rice dressed artistically and squalled operatically in shrill falsetto, and was almost unendurable.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Manager Yecker has been making some improvements at his house during the Summer. The interior was rehabilitated last Summer, so nothing was needed there. This Summer he turned his attention to the vestibule, the appearance of which has been greatly improved. The season will open, 24th, when Annie Lewis Comedu co. will appear in The Little Trump for a three nights' engagement.

WILLIAMSPORT.

O'Brien's Circus to fair business, 14th. Well-pleased twenty-five-cent audiences. Mestayer's Tourists, 27th; Barlow, Wilson and Rankin's Minstrels, 29th.

ERIE.

Arena: Van Amburgh's Circus showed here, 13th, to crowded tents day and night. Performance was fairly good.

Items: A glance at the list of bookings for the Opera House for the coming season shows sixty-eight attrac-Items: A glance at the list of bookings for the Opera House for the coming season shows sixty-eight attractions so far, comprising many of the best combs. and stars. Manager White is a hustler, and is ably seconded by Manager Foster.—H. M. Markham, manager of J. W. Ransone's Across the Atlantic, cancelled engagement at Academy of Music. Terms unsatisfactory.—Harry Daston, manager of Academy, after getting money and a suit of clothes from the proprietor, left for parts unknown. Schlindwein is now looking for a new manager.

BUTLER.

BUTLER.

The Germania Band and Orchestra of this place gave an open-air concert 14th, rendering some very fine selections, all of which seemed to please the large audience. The baritone solo by R. M. Johnson is especially

worthy of mention.

Items: Mr. Hunt, of Heege's Bad Boy co., was in town last week — Among the attractions booked for the Opera House for the coming season are: Widow Bedott co., Hi Henry's Minstrels, Annie Lewis, Fawcett's Big Bonanzo, Charles T. Ellis, J. K. Emmett, Harrison and Gourlay co., Black Flag and others.

This week the Opera House will be occupied by the Heege Bad Boy co.

Wagner Opera House (Wagner and Reis, managers):
This house will open the regular season Sect. I with the Shackford Opera co. in Solomon's Virginia, to be followed, 8th, by The Two Johns. The management have the season well filled with some of the best attractions. The rise in the market promises to greatly help the season.

The rise in the market promises to greatly help the season.

Peop e's Theatre (Charles McDonald, manager): This house, which is the old Gem Theatre renamed, and has been an eyesore to Bradford for years, has been opened under new managers, who so far have been running it in better shape than heretofore; but business is not good. Bradford, while being one of the best "show towns" in the country, will not support a regular variety theatre co. run on first-class principles.

Arena: The Barnum Circus appeared 12th to immense business. Very fair show, and while everything was done on the most elaborate scale, we feel no hesitancy in saying the circus performance given by Cole was far superior.

superior.
Item: Messrs. Wagner and Reis, managers of the Oil Circuit, whose headquarters are in Bradford, have leased Library Hall, Warren, Pa., which adds a beautiful theatre and first-class "show town" to the oldest and best organized theatrical circuit in the country.

organized theatrical circuit in the country.

OIL CITY.

Manager Rogers is making extensive repairs and improvements at our Opera House. It will be thoroughly renovated and be heated by steam the coming season. Work is progressing rapidly on the Grand Opera House. The Two Johns appear Sept. 11.

Arena: Barnum's Circus Sept. 23.

Arena: Owing to frequent showers during the day, Van Amburgh's Circus did only a fair business 12th. The show is first-class in every respect.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., proprietor):
A large and fashionable audience assembled 14th to see
Romeo and Juliet. The star of the occasion was Adelaide Moore, who made her American debut. Miss
Moore is a young and very attractive lady. She has a
pleasant face and makes a good appearance on the
stage. The following is the cast:

Romeo	Atkins Lawrence
Mercutio	Joseph Wheelock
	Archie Cowper
Friar Laurence	C. Leslie Allen
	Ed. Tilton
	Mrs, C. F. Maeder
	Mrs. Octavia Allen
Page to Paris	Fanny Cohen
Juliet	Adelaide Moore
	well in the lighter parts, but she ha

Miss Moore acts well in the lighter parts, but she has, however, an impedement in her speech which makes it at times almost impossible to understand. The balcony scene was well done, but the potton scene seemed rather too much for the young actress. Her support was all any one could wish for Atkins Lawrence was a fine Romeo. Joseph Wheelock's Murcutio was exceptionally good, especially the rendering of "Queen Mab."

Personal: Charlotte M. Wayland left for New York Monday night to join Collier's Storm-Beaten co. Miss Wayland this season will take the part of Kate. I am glad to see that her painstaking efforts are rewarded, and that she has advanced one step further up the ladder. Last season she had the part of Priscilla Sefton.

PROVIDENCE.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): The Boston Theatre co. in Youth appeared before packed houses all last week, and has been reengaged for this. Week of 24th, Milliken's Operatic Comedy co. Item: Theatre Comique opens next Monday.

VIRGINIA.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager).

After being closed for several months, this house was reopened on the 17th, by McIntyre and Heath's Minstrels, and it is needless to say that a full house was present. During the Summer months Manager Van Wyck the proprietor has had several improvements made in the house, which cannot fail to be appreciated by those of the profession who may play there.

Drift: The Norfolk Opera House, which has been closed for nearly five years, has been lessed by Barton and Logan, who have made some alterations. They will open the season on the 31st, with perhaps Hazel Kirke or Pinafore at low prices. This house at one time was very popular.—Oxford Hall, in Portsmouth, has been leased by George Purdy and nicely fitted up. Oxford Hall is a well arranged little theatre, with a seating capacity of about 700. Portsmouth is almost three-quarters of a mile from Norfolk, connected by a two-cent ferry, and has a population of 14,000.—Cole's Circus is being billed for Sept. 8.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Following the opening of McRish, Johnson and Slavin's Minstrel's is the engagement of the Jack of Diamonds, August 26, Academy of Music (Charles Shay, manager): This house will be opened in September by Mr. Shay, who will continue as lessee and proprietor for the next

WISCONSIN.

MILWAUKEE.

This has been another quiet week in the amusement line. There is absolutely nothing doing. The operahouse has been closed for two weeks, but was opened on

the 15th and 16th, when Laura E. Dainty in A Mountain Pink will be the attraction, followed on the 17th by the Equine Paradox for a week.

At the Academy the improvements are rapidly assuming shape, on the 31st it will open with John T. Raymond as the attraction in For Congress. The patrons of this popular place of amusement will not recognize the old Academy in the new.

The Park has now been closed for a week, and will remain so, so far as theatrical amusements are concerned, until next Summer. It is rumored that the present lessee, Otto Osthoff, will give up his lease upon its expiration, and it is not yet known who will have charge of the place next Summer. For a Summer season that started out with every prospect of success, this past has been a most disastrous one. The attractions have not been up to the usual standard, and this, combined with bad weather, and in one case the interference of the law, his caused some of the companies to regret that they ever saw Milwaukee.

Slensby's is taking a new coat of varnish and being otherwise improved. The opening attraction and date still indefinite.

Carpenters and painters are still busy at work on the Dime Mustum, which opens on the 31st.

Both our local managers seem very much disinclined to publish their bookings for the coming season.

Burr Robbins Circus gave two performances 14th.

MADISON.
Burr Robbins Circus gave two performances 14th.
The show was fair and the attendance large

CANADA.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager):
The Silver King co., under the management of Mackand Hume, began a week's engagement roth, to houses on the light side. It is very evident that it is as much "off season" during het Summer months in this town as in those further South—a fact which managers and agents might bear in mind with profit.

agents might bear in mind with profit.

Academy of Music (H. B. Clarke, manager): Fiske's Comedy co. played here week of 3d to wretched business; and no wonder, as a worse performance was never given at this theatre, and our people never patronize a poor show. The co. were to have given a matinee 10th, but Fiske could not be found, and it was afterwards reported that he had got aboard the steamer leaving for Boston that afternoon and stayed there. Mose certainly did not have his reputation enhanced any by his present visit. The remaining members of his co. were left in town and a benefit was to be given them 14th to help them out.

town and a benefit was to be given them 14th to help them out.
Lyceum (Robert Clancy, agent): Zera Semon is authoritatively reported to have taken in \$1,640 during his week's engagement here.

W. S. Harkins was in town the other day, looking the picture of health and handsome as ever.

Redmund Barry have begun to bill for week of 31st.

Harris' Circus proceeds Northwest through New Brunswick to Quebec.

Grand Opera House (John Ferguson, manager):
Chang, the tall Chinaman, gave a series of receptions,
toth, 1th and 12th, to small audiences.
Item: Buffalo Bill's Wild West Show appeared 17th
and 18th.

Crystal Palace Opera House: Whatever amount of money the management of this place made the first week of Ixion, it was dropped the second; for the second was almost empty at every performance. The cast suffered several changes Bertha Foy and Adele Leonard left the co. and were replaced by Maud Waldemer and Emily Beaumont. The piece improved considerably after the opening performance. Owing to the terrible bus ness the house was closed Friday night. A co. is being formed for the production of Queen's Lace Handkerchief, Beggar Student and Prince Methusalem.

Grand Central Museum: Coleman is making money out of his latest enterprise, the tent being packed nightly all week. The Ida Siddons presented what might be called a variety bill, but which was vile from beginning to end.

caned a variety bill, but which was vie from beginning to end.

Arena: Buffalo Bill exhibited to enormous crowds all week at the Driving Park. The show was really wonderful and unique. Some of the riding and shooting was the best ever seen in Montreal.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES. AUGUSTIN DALY'S Co.: Philadelphia, Sept. 14, tw

weeks; Boston, 28.

A Brave Woman Co.: N. Y. City, August 24.

Annie Pixley: Buffalo, August 31, week; Boston, Sept. ADA GRAY: Philadelphia, August 3t, week; Baltimore

ADA GRAY: Philadelphia, August 31, week; Baltimore, Sept. 7, week; Washington, 14, week.
ARTHUR REHAN'S CO.: Orange, N. J., Sept. 7; Plainfield, 8; Saratoga, N. Y., 9; Burlington, Vt., 10, 11; St. Albans, 12; Toronto. 14, week.
ADELAIDE MOORE: N. Y. City, 17, week.
AFTER DARK CO.: Philadelphia. Sept. 7, week.
ALICE HARRISON: Springfield, Mass., Sept. 23.
ALLEN'S BLACK CROOK CO.: Indianapolis, 24, week.
ALONE IN LONDON CO.: Boston, August 31.
AGNES WALLACE AND SAM B. VILLA: Pottsville, Pa., Sept. 9.

Sept. 9.

Annie Lewis Co.. Scranton, Pa., 24, 25 26; Reading, 27, 28, 29; Pottsville, 31; Shenandoah, Sept. 1; Williamsport, 2, Northumberland, 3; Lock Haven, 4; Renova, 5; Ithaca, N. Y., 7, 8; Norwich, 9; Rome, 10; Utica, 11, 12.

Renova, 5; Ithaca, N. Y., 7, 8; Norwich, 9; Rome, 10; Utica, 11, 12.

Bella Moore: Rockville, Ind., 19, 20. 21; Lebanon, 22; Tipton, 24; Marion, 25 to 28; Wabash, 29; Logansport, 31; Noblesville, Sept. 1; Shelbyville, 2 to 5; Rushville, 7; Muncie, 8; Crawfordsville, 9 to 12; Coiumbus, 14; Seymour, 15; Louisville, 16 to 19.

Bandit King: Pottsville, Pa., Sept. 11.

Brradwinner Co.: Brocklya, Sept. 14.

Burr Oaks Co.: Philadelphia, 24, week.

Baker and Farrow: Lockport, N. Y., 31; Canandaigua, Sept. 2; Williamsport, Pa., 5; Albany, 7, 8, 9; Buffalo, 10, 11, 12,

Boston Theatre Youth Co.: Providence, 17. week; Worcester, Mass., 24.

Worcester, Mass., 24.

Bennett Matlack Co.: Toledo, O., August 24, week;
Columbus, Sept. 7, week.

Bartley Campbell's Siberia Co.: N. Y. City, August 24, week.
BARTLEY CAMPBELL'S CLIO Co.: N. Y. City, August

17, four weeks.

BARROWS' PROPESSOR CO: St. Louis, August 31, week;
Terre Haute, In.l., Sept. 7; Evansville, 8; Henderson, 9; Nashville, 10, 11, 12; Clarksville, 14; Columbus,
15; Murfreesboro, 16; Chattanooga, 17; Atlanta, 18,

BLACK FLAG Co.: Harrisburg, Pa., Sept., 8; Chicago, 21.
BLUFF BURLESQUE Co.: Chicago, 24, week; Indianapolis, Sept. 7, 8, 9.
CAPITAL PRIZE Co.: Elmira, N. Y., 24; Jamestown, 25.

Cincinnati, 31, week.
C. A. GARDNER: St. Paul, 20, 21, 22; Duluth, 24, 25, 26.
CLAIRE SCOTT: Marlborough, Mass., Sept. 7, week;
Lowell, 14, week; Brockton, 21, week.
C. W. COULDOCK: N. Y. City, 3, four weeks; Phila-

2. W. COULDOCK: N. Y. City, 3, four weeks; Finiadelphia, 31, four weeks.
CLARA MORRIS: Chicago, August 31, two weeks; Cincinnati, Sept. 28, week.
CARRIE SWAIN: Springfield, Mass., Sept. 23, week.
CROSSEN'S BANKER'S DAUGHTER Co.: Thomaston, Ct., 31; Naugatuck, Sept. 1; Waterbury, 2: Chicopee, Mass., 3; Worcester, 4, 5; New Haven, Ct., 7; Meriden, 8; Middletown, 9; Norwich, 10; Providence, 11, 12.

CAUGHT ON CO.: N. Y. City, August 31, three weeks.
CAUGHT ON CO.: N. W. City, August 31, three weeks.
DALYS' VACATION CO.: Beverly, Mass., Sept. 12; Gloucester, 14; Haverhill, 15; Lawrence, 16; Lowell, 17;
Taunton, 16; Lowell, 16; Boston, 21, week.
DENMAN THOMPSON: Fargo, Dak., 20, 21; Piainerd, Minn., 22; Eau Claire, Wis., 24; Madison, 25; Chicago, Sept. 7, two weeks.
DAN MAGUINNIS: Portland, Me., Sept. 2; Boston, 21 week.

DAM MAGUINNIS: Portland, Me., Sept. 2; Boston, 21 week.
DORE DAVIDSON: Philadelphia, Sept. 7.
DIXEV BURLESQUE CO: N. Y. City—indefinite season.
DAM'. SULLY'S CORNER GROCERY CO.: San Francisco,
17, two weeks; Chicago, Sept. 7.
DEVIL'S AUCTION: Denver, August 10, two weeks.
DOWNING'S TALLY-HO CO.: Washington, August 24,
week; Frederickaburg, Va., 31; Richmond, Sept. 1, 2;
Hampton, 3; Norfolk, 4, 5.
ESTELLE CLAYTON: Williamsburg, Sept. 14, week;
Springfield, O., 21.

Springfield, O., 21. Enwin Brown's Co.: Cleveland, 17, week; Indianapolis,

Sept. 7, week.

EMMA HENDRICKS: Harlem, N. Y., Sept. 7, week.

EARLE DRAMATIC Co.: Attica, Ind., 17, week; Frank-

EARLE DRAMATIC CO.: Attica, Ind., 17, week; Frankfort, 24, week.

ETHEL TUCKER CO.: Louisville, 31, week.

E. A. McDowell's Co.: Elmira, N. Y., 31.

EMMA WELLS 'CO.: Perth, Ont., Sept. 3,

EVANS AND HORY: Migneapolis, 20, 21, 22; Chicago, 24,
week; Cincinnati, 21, week; St. Louis, Sept. 7, week;

Louisville, 14, week; Pittsburg, 21, week; N. Y. City,
28, week.

EXCELSIOR FOLLY CO.: Philadelphia, Sept. 7, two
weeks; New Haven, 21, 22, 23; Springfield, Mass., 74;
Worcester, 35; Boston, 28, week.

EUGRNE EBERLE'S CO.: Pittsburg, 17, week.

FLORRICES (Mr. and Mrs.); N. Y. City, Sept. 7, four
weeks.

FRANK MAYO: Brooklyn, 31, week; N. Y. City, Sept

FRANK MAYO: Brooklya, 31, week; N. Y. City, Sept. 7, five weeks.

FRED. WARDE: Cleveland, 27, 28, 29; Pittsburg, 31, week; Newcastle, Pa., Sept. 7; Youngstown, O., 8; Warren, 9: Akron, 10, 11; Canton, 12; Wo seter, 14.

FLOV CROWELL: Plymouth, Mass., 17, week; Portsmouth, N. H., 24; Lewiston, Me., 31, week; Lynn, Mass., Sept. 7, week; Fitchburg, 14, week.

GRACE HAWTHORNE: Leadville, 19 to 22; Salida, 24; Gunnison, 25; Grand Junction, 26; Salt Lake, 28, 29; Helena, Mont., 31 to Sept. 3; Deer Lodge, 4; Anaconda, 5; Butte City, 7, week.
GREED FOR MONEY CO: Jamestown, N. Y., Sept. 7; Greenville, Pa., 8, Sharon, 9; Warren, O., 10, 11, 12; Hudson, 14; Coshocton, 15; Canton, 16; Massillon, 17; Mt. Vernon, 18. Galion, 19; Fostoria, 21; Marion, 22; Bellefontaine, 23; Urbana, 24.
GROKGE C. MILN: Rondout, N. Y., 30; Amsterdam, 21; Lyons, 22; Port Huron, Mich., 24; Flint, 25; Charlotte, 26; Battle Creek, 27; So. Bend, Ind., 28; Valparaiso, 29; Sedalia, Mo., 31; Lawrence, Kas., Sept. 12; Atchison, 2; Topeka, 3; Emporia, 4; Hutchinson, 5; Denver, 7, week.
GUS WILLIAMS: Cincinnati, 31 week; Muskegon, Mich., Sept. 11.

Sept. 11. RAMATIC Co.: Beatrice, Neb., Sept. 7, week. GARDINR'S ZOZO Co.: Springfield, Mass., Sept. 7 to 10. HENRY CHANFRAU: Rochester, N. Y., 24; Harlem, 31,

HENRY CHANFRAU: Rochester, N. 1., 22; Harrem, 31, week.
HOOP OF GOLD CO.: Wilkesbarre, Pa. Sept. 2.
HARRY LACY'S COMEDY CO: Chicago, 31, week.
HELENE ADELL: Pittsburg, 24 week.
HOWSONS (John and Emma): Brooklyn, Sept. 14, week;
Philadelphia, 21, week; Boston, 28, week.
HERGE'S BAD BOY CO.: Butler, Pa., 17, week.
HAZEL KIRKE CO.: Philadelphia, 31, week; Brooklyn,
Sept. 14, week; Washington, 21, week.
HELENE DAUVRAY: Baltimore, August 31; Boston,
Sept. 14,

Helene Dauvray: Baltimore, August 31; Boston, Sept. 14.

In His Power Co.: Des Moines, Ia., 20; Council Bluffs, 21; Lincola, Neb., 22; Denver, 24, week; San Francisco, Sept. 7, three weeks.

In The Ranks Co. Albany, 24, week.

In The Ranks Co. Albany, 24, week.

Iohn W. Ransone: Buffalo, 24, week; Indianapolis, 31, week; Cleveland, Sept., 7, week; Cincinnati, 14, week; Louisville, 21, week; New York City, 28.

John T. Raymond: Milwaukee, August 21.

Janauschek: Santa Rosa, Cal. Sept. 14.

J. K. Emmer: Albany, Sept. 21.

J. Newton Gotthold: Chicago, Sept. 7, week.

J. Newton Gotthold: Chicago, Sept. 7, week.

J. N. Sept. 20 (Sarteron: Sacramento, 24.

Kate Castleton: Sacramento, 25.

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Kate Castleton: 25.

Kate

24, 25. LIDDER'S NIAGARA Co.: Buffalo, Sept. 7, week; Boston, 14. week; Brooklyn, 21, week.
Kiralfys' Around the World: Brooklyn, August 31, week; New Haven. Ct., 7, 8, 9; Meriden. 10; Hartford, 11, 12; Providence. 14, week.
Kendall. Comedy Co.: Fairbury, Ill., Sept. 31.
Kennedy Comedy Co.: Paris, Ky., Sept. 1, week.

LIZZIE EVANS: Lexington, Ky., August 24, week; Col-umbus, 31, week; Cincinnati, Sept. 7, week; Pittsburg, 14, week; Philadelphia. 21, week; Cleveland, 28, week. Louise Rial: Bath. N. Y., Sept. 10.

LOTTA: Toronto, Sept. 3. 4. 5.
LOTTIE CHURCH: Brooklyn, Sept. 14, week.
LAWRENCE BARRETT: St. Paul, August 31, week; Min-

LOTTIE CHURCH: Brooklyn, Sept. 14, week.
LAWRENCE BARRETT: St. Paul, August 31, week; Minneapolis, Sept. 7, week.
LILLIAN SPENCER: Brooklyn, Sept. 7.
LOUISE SYLVESTER: Kankakee, Ill., 27; Pullman, 28;
Aurora, 29; Chicago, 31, week; Sedalia, Mo., Sept. 7,
week; Booneville, 14; Moberly, 15; Lawrence, Kas.,
17, 18; Leavenworth, 10, 20; Topeka, 21, 22.
MARGARET MATHER: N. Y. City, Oct., 13.
MINNIE MADDENS: N. Y. City, 31, two weeks.
MONTE CRISTO Co. (Stetson's): Boston, Sept. 14, week.
MYRA GOODWIN: Brooklyn, Sept. 21, week, St. Paul,
24, 25, 26; Minneapolis, 27, 28, 20; Omaha, Neb. (Fair),
Sept. 7 to 10; Kansas City, 11, 12; Lincoln, Neb.
(Fair), 14, 15, 16; Grand Island, 17; Denver. 18, 19;
Cheyenne, 21, 22; Salt Lake, 24, 23, 26; San francisco, 28.
M. B. Curtis: Chicago, Sept. 14, week.
MICHABL STROGOFF Co.: Toronto, Sept. 7, week
Brooklyn, E. D., 21, week.
MAYB BLOSSOM Co.: Montreal, Sept. 21, week.
MAGAL GRIME Co.: Chicago, 3, four weeks; Buffalo, 31,
week; N. Y. City, Sept. 7, two weeks; Buffalo, 31,
week; N. Y. City, Sept. 7, two week; Rochester, 14,
week; Troy, 21, week; Montreal, 28, week.
MCKEE RANKIN Co.: San Francisco, July 13, four
weeks.
MURRAY AND MURPHY: Boston, August 17, week; Lynn,
MURRAY AND MURPHY: Boston, August 17, week; Lynn,

MCKER RANKIN CO.: San Francisco, July 13, 10ur weeks.

MURRAY AND MURPHY: Boston, August 17, week; Lynn, Mass., 24; Salem, 25; Marlborough, 26; Chelsea, 27; Gloucester, 28; Beverly 20; Ipswich, 31; Amesbury, Sept. 1; Mercimac, 2; Portsmouth, N. H., 3; Saco, Me., 4; Portland, 5.

MR. AND MRS. George S. Knight: Boston, August 31, week; Meriden, Ct., Sept. 3.

MUGGS' LANDING Co.: Chilhloothe, O., 21, 22; Cincinnati, 24, week; St. Louis, Sept. 14, week.

MAUDE ATKINSON: Bloomington, Ill., 17, week.

NORMAN COMEDY CO: Hermon, N. Y., 17, week; Ogdensburg, 24, 25, 26.

PATTI-ROSA: Waukegan, Ill., 24; Sheboygan, Wis., 25; Manitowoc, 26; Appleton, 27; Stevens Point, 28; Wausan, 29; Green Bay, 31; Neenah, Sept. 1; Oshkosh, 2; Ripon, 3; Portage, 4; Chippewa Falls, 5. Roland Reed: Mineapolis, August 31, week; St. Paul, Sept. 7, week; Milwaukee, 14, 15, 16; Madison, 17; Janesville, 18; Freeport, Ill., 19; Chicago, 21; week; Cincinnati, 28, week; St. Louis, Oct. 4, week. Rose Cochlin: Providence. Sept. 28, week. Rhea: Trenton, N. J., 31; Springfield, Mass., Sept. 4, 5; Philadelphia, 14, week; Providence, 21, week. Rosson and Cranse: N. Y. City, Sept. 7, four weeks. Komany Rye Co.: Oswego, N. Y., 19, 20; Washington, Sept. 7, week.
Rag Baby Co. No. 1: Chicago, August 24.
Rag Baby Co. No. 2: Attleboro, Mass., Sept 14.
Ragdmund-Barky Co.: Halifax, N. S., August 31, week; St. John, N. B., Sept. 7, 8; Bangor, Me., 10; Belfast, 11; Rockland, 12; Gardiner, 14; Lewston, 15, 16; Brunswick, 18, 10.

H; No. 18, 19.

ROOMS FOR RENT CO: Lowell, Mass., 17, week.

SHADOWS OF A GREAT CITY NO. 1: N. Y. City, Augus SHADOWS OF A SAREL 31, week. SILVER KING CO.: Bismarck, Dak.,21; Elgin, Ill. Sept. 3. Sol Smith Russell: Stillwater, Minn., 22; Minneap-

olis, 24, 25, 26.
SALSBURY'S TROUBATOURS: Scranton, Pa., Sept. 16,
STRANGLERS OF PARIS: Detroit, 31, week; Indianap

STRANGLERS OF PARIS: Detroit, 31, week; Indianapolis, Sep1. 14, week.

SKATING RINK CO. (Nat Goodwin): Elgin, Ill., Sept. 7;
Rockford, 8 to 11; St. Louis, 14, week.

STAFFORD-FOSTER CO.: Malone, N. Y., Sept. 8.

SKIPFED BY THE LIGHT OF THE MOON No. 2: Kalamazoo, Mich., 24; Battle Creek, 25; Lansing, 26; Ionia, 27; Big Rapids, 28; Ludington, 29; Manistee, 31.

STORM-BEATEN CO.: N. Y. City, August 31, week.

SMITH'S UNCLE TOM CO.: Philadelphia, August 24, week. week.
SURBEY THEATRE Co., Springfield, Mass., Sept. 4.
STREETS OF LONDON: N. Y. City, 17, week.
Tin Soldier Co.: Worcester, Mass., Sept. 7; Boston,

TIN SOLDIER CO.: Worcester, Mass., Sept. 7; Boston, 14, week.

Tony Hart: Manchester, N. H., 21; Worcester, Mass., 22; Albany, Sept. 14.

Two Johns Co.: Yonkers, N. V., August 31; Paterson, N. J., Sept. 1; Middletown, N. Y., 2. Binghamton, 3; Waverly, 4; Hornellsville, 5: Olean, 7; Bradford, Pa., 8; Warren, 9; Jamestown, N. Y., 10; Oil City, 11; Akron, 12.

Thomas W. Keene: Chicago, August 17, two weeks; Brooklyn, Sept. 7, week.

Thompson's Gold King Co.: Boston, 24, week.

Victor Durand Co.; Portland, Ore., 17, week.

Ullie Akerstrom: New Britain, Ct., Sept. 7.

World Co.: N. Y. City, August 24, week; Brooklyn, E. D., 31, week; Pittsburg, Sept. 7, week; Chicago, 14, week.

W. E., Sheridan: Wilkesbarre, Pa., Sept. 8; Buffalo,

14. week. W. E. Sheridan: Wilkesbarre, Pa., Sept. 8; Buffalo,

14; Chicago, 21, week.
W. J. Scanlan: New Britain. Ct., 28. Springfield, Mass. Sept. 14.
WILBUR DRAMATIC Co.: Council Bluffs, Ia., 17. week;
Omaha, Neb., 24, week; Sioux City, Ia., Sept. 7. HOSE CAN IT BE Co. (Carroll's): Brooklyn, E. D.,

August 31.

Matte's Comedy Co.: Niles, Mich., 31, week.

Watte's Comedy Co.: Pit'sburg, 17, week; Butler, Pa.,
31, Sept. 1 OPERA AND CONCERT COMPANIES.

AMY GORDON: Chicago, August 10, two weeks.
ARION BELL-RINGERS: Winfield, Kas., 20

AMY CORDON CHARGES: Winfield, Kas., 20, 21, 22; Wichita, 24, week.

ADAH RICHMOND BURLESQUE CO.: St. Louis, Sept. 7.

ALICE OATES CO.: Washington, 17, week.

BLIND BOONE: Cedar Fails, Ia., 22.

BRITTLE SILVER OPERA CO.: Denver, August 31, week.

BENNETT-MOULTON OPERA Co.: Salem, Mass., 31,

week.

BESSIE GRAY OPERA Co.: Chicago, 10, two weeks.

CORINNE MERRIEMAKERS: Gloucester, Mass., 17, week;

Worcester. 24, week.

CA-EINGTON OPERA Co: Chicago, 3, three weeks.

EUSTIS AND TUTHILL'S BIG BURLESQUE Co.: Chicago, August 3, four weeks.

EMMA STEINER'S OPERA Co.: Saratoga, N. Y., 17.

week.
FORD's MIKADO Co.: Baltimore, 31, week.
FORD'S COMIC OPERA Co.: St. Louis, July 27, three weeks. GRAU OPERA Co.: Kansas City, 3, five weeks; Chicago,

GRAU OPERA CO.: Kansas City, 3, nwe weeks; Chicago, Sept. 14.

HARRIS' OPERA CO.: Cincinnati, 10, two weeks.

MENICAN ORCHESTRA: Chicago, 17, week; Peoria, Ill., 24; Indianapolis, 25; Terre Haute. 26; Louisville, 27.

MINER'S MIKADO CO.: N. Y. City. 10, two weeks.

MILLIKEN'S OPERA CO.: Boston, 17, week; Providence, 24, week; Portland, Me., 31, Sept. 1; Portsmouth, N. H., 2; Haverhill, Mass., 3.

MCGIBERY FAMILY: Sheboygan, Wis., 20; Plymouth, 21; Fond du Lac, 22, 24; Waukesha, 25; Whitewater, 36.

SHACKFORD OPERA CO.: Bradford, Pa., Sept. 1: Eric.

SHACKFORD OPERA Co.: Bradford, Pa., Sept. 1: Erie. SHACKFORD UPERA Co.: Bradford, Fa., Sept. 1; Ere, 2; Cincinnati, 7, week.
St. QUINTEN OPERA Co.: New Orleans, 3, four weeks.
St. QUINTEN OPERA Co.: St. Louis, 24, week; Springfield, 11, Sept. 1; Little Rock, 2, 3; Hot Springs, 4, 5; Sherman, Texas, 9, 10; Austin, 21, 22; Galveston, 27 to 30.
THOMPSON OPERA Co.: Cincinnati, 17, week: Minnea-

polis, 27, 28, 29. WILBUR OPERA Co.: Dayton, U., 31, Sept. 2, 3. MINSTREL COMPANIES.

BARLOW, WILSON AND RANKIN'S: N. Y. City, 17, week; Cleveland, 24, 25, 26; Williamsport, Pa., 29; Baltimore, 31; Indianapolis, Sept. 10.
BAIRD'S: Rockford, Ill., 20.
CARPENTER'S: Fremont, Neb., Sept. 1.
DUPREZ AND BENEDICT'S: Seneca Falls, N. Y., Sept. 3; Canandaigua. 4.
H1 HENRY'S: Butler, Pa., Sept. 16, 17.
HAVERLY'S: San Francisco, August 10, eight weeks.
KERSANDS: Wellington, Kas., 20; Caldwell, 21; Wichita, 22; Newton, 24; Hutchinson, 25; Sterling, 26; Lyons, 27; Larned, 28; Dodge City, 29; Denver, 31, week.

week.

McNish, Johnson and Slavin's: Columbus, O., 20;
Dayton, 22; Cincinnati, 24, week; Evansville, Ind.,
Sept. 3; Danville, Ill., 8.

McIntyre and Heath's: Durham, N. C., 24;
Charleston, S. C., 28; Savannah, Ga., 31, Sept. 1; Au-

gusta, 2.

New Obleans: Waterville, Me., 21; Skowbegan, 22.

T. P. W.: Worcester, Mass., 20; Haverhill, 21; Lynn, 22; Boston, 24, week; Toledo, O., 31.

VARIETY COMPANIES.

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AUSTRALIAN NOVELTY CO.: St. Paul, August 24.

ALICE WALTON'S CO: Newark, N. J., 24, week.

BOSTON BURLESQUE CO.: St. Paul, 24, week.

CONNOR-COLLINS CO.: Indianapolis, Sept. 21, week.

CASTINE'S CO.: Baltimore, Sept. 7, week.

CRIC CO.: Oneida, N. Y., 22.

DAVENE'S SPECIALTY CO.: Boston, 31, week.

HALLEN AND HART: Buffalo, Sept. 28.

HOWARD ATHENACUM CO.: Manchester, N. H.. Sept. 21; Haverhill, Mass., 22; Lawrence, 23; New Bedford, 24; Newport, R. I., 25; Brockton, Mass., 26; Lynn, 28; Chelsea, 29; Salem, 30; Lowell, Oct., 1, 2; Portland, Me... 3; Boston, 5, week.

IDA SIDDONS' MASTODONS: Indianapolis, Sept. 28, week.

LANG'S COMIQUES: Erie, Pa., Sept. 14.

MAY HOWARD'S BURLESQUE CO.: Newark, N. J., August 12.

Bordonsy's Co.: Roston, August 12.

Bordonsy Co.

gust 31.
PAT ROONEY'S Co.: Boston, August 17, week; Chelsea, 24; Lawrence, 27; Worcester, Sept. 1; Springfield, 2.
REILLY AND WOOD'S CO.: Hartford, Ct., 17, week; N.
Y. City, 31.
SILBONS: New Haven, Sept. 7, week; N. Y. City, 14.

SILBONS: New Haven, Sept. 7, week.

SID C. FRANCE: Indianapolis, 31, week.

TONY PASTOR'S Co.: Saratoga, N. Y., 17, 18; Buffalo.
19; Detroit, 20, 21; Chicago, 22, week; St. Louis, 31,
week; Cincinnati, Sept. 7, week; Louisville, 14, 15;
Indianapolis, 16; Springfield, O., 17; Columbus, 18;
Wheeling, 19; Pittsburg, 22.

MISCELLANEOUS.

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Donald McKav's Indian Tent: Dayton, O., 3, three weeks; Cincinnati, 24, four weeks.

Gibard-Vokes Co.: Bangor, Me., 20; Skowhegan, 21; Bath, 22: N. Conway, N. H., 24; Littleton, 25: Burlington, Vt., 26; Rutland, 27; Saratoga, 28.

Hildebrand's Expose: Washington, 1a, 20; Oskaloosa, 21, 22; Newton, 24; Ames, 25; Nevada, 26; Marshalltown, 27; Grinnell, 28; Marengo, 20; Vinton, 31.

Professor Groorge Bartholomew's Equine Paradox; Milwaukee, 17, week; Chicago, 24, week; Fort Wayne, Ind., 21, week; Terre Haute, Spit. 7, week.

Signor Bosao (Magician): Santa Fé. N. M., 24, week.

Tony Denier: Eigin, Ill., Sept. 23.

CIRCUSES

CIRCUSES.

ADAM FOREPAUGH'S: Geneseo, Ill., 20; Peoria, 21; Galesburg, 22; Kewanee, 24; Mendota, 25; Bloomington, 26; Decatur, 27; Springfield, 28; Jacksonville, 29; Keokuk, Ia., Sept. 2; Sandusky, O., 12.

BARNUM'S: Rochester, 20; Auburn, 21; Syracuse, 22; Oswego, 24; Watertown, 25; Ogdensburg, 26; Sharon, Pa., 24; Butler, 26; Montreal, Sept. 2, 3; Buffalo, 19; Titusville, 22.

BARRETT'S: Santa Rosa, Cal., 13; Petaluma, 14; San Rafael, 15; Livermore, 17; Modesta, 18; Merced, 19; Fresno, 20; Visalia, 21; Sumner, 22; Anaheim, 24; Wilmington, 25; Los Angeles, 26, 27.

Cour's Equescurriculum: Boston, August 10, three weeks.

COUP'S EQUESCURRICULUM: Boston, August 10, three weeks.
BRISTOW'S EQUESCURRICULUM: Boston, 17, two weeks;
Lowell, Mass., 31, week; Lawrence, Sept. 7, week.
COLE's: Grafton, W. Va., 20; Oakland, 21; Charleston,
22; Woodstock, Va., 24; Harrisonburg, 25; Lexington,
26; Staunton, 27; Sulphur Springs, 28; Hinton, 29;
Charlotteville, 31; Louisiana C. H., Sept. 2; Hanover C. H., 2; Hampton, 3; Williamsburg, 4; Richmond, 5; Norfolk, 8.
Dorks': Orangeville, Can., 21; Owen Sound, 22.
FRANK ROBBINS': Carbondale, Pa., 21.
O'BRIEN'S: Philadelphia, 24, week.
SELLS': Van Wert, O.; 20; Celina, 21; Portland, Ind., 22;
Louisville, 31.

Louisville, 31.

Van Amburgh's: Norwalk, O., 20; Fremont, 21; Toledo, 22; Napoleon, 24; Defiance, 25; Fort Wayne, 1nd, 26; Bluffton, 27; Muncie, 28; Cambridge City, 29; Richmond, 31; Anderson, Sept. 1; Kokomo, 2; Logansport, 3; Terre Haute, 8; Indianapolis, 10.

Weldon's: Sioux City, Ip., 27.

Fritz's Arrival.

J. K. Emmet, accompanied by his wife and son, arrived from Europe on the Celtic Sunday morning. Fritz appeared to be in the very best of health, and spoke cheerfully of the coming

"This is the first time in fifteen years," he said, "that I have crossed the ocean for pleasure. I have been away for two months, and I've had a very pleasant time. You know it has been my custom to play in England during the Summer. My house up in Albany, that is called 'Emmet's Folly,' was built entirely from the money that I made in England. What I've made here in the United States has gone entirely into Government bonds. I drew more money in England during the Summer months than any other attraction there in the same time during the regular season."

"When do you begin your work for this season?" asked the reporter.

"I open the Fall season," replied Mr. Emmet, "at the Leland Opera House, Albany, on Sept. 21. Then I tour for twenty weeks under the management of Philip H. Lehnen in one-night stands, after which I play the cities under my own management. Next Summer I go to England and play London and the provinces. I will have a repertoire of three Fritzes. It is quite probable that I shall produce a new play this season. I have received a number of requests from the public to revive the original Fritz, which I think seriously of

doing.
"While abroad I discovered a splendid invention, called the Ammoniaphone. It helps the voice. The instrument was recommended to me by Mme. Patti, Signor Foli, and Mr. Wyndham. It strengthens the voice and gives it a clear tone. I have used it for some time, and my voice is much better than it has been

The Gay Capital. PARIS, August 6.

Not one in a thousand Americans on a visit to Paris ever notices a plain, low-storied building standing at the corner of the Fauburg Poissonniere and the Rue Ste Cecile. If he does at all he remains before it wondering what it can be. It is not a warehouse, for the small door cut into the larger one, and swinging noiselessly to and fro at the slightest touch though at very rare intervals, reveals an interior void of the bustle and turmoil connected in his mind with trade. It is not a prison, for there is not a red-trousered sentry nor even a policeman in view. Besides, the big entrance, though massive enough, lacks that particular ornamentation of convexheaded nails inseparably connected with the aspect of the Gallic "stone jug." It is not a school, for the visitors look too young to be blessed with progeny, and too old to be school boys and girls. It is not a hospital, for there is nothing infirm about the comers and goers. It is not a Mont-de-Piété, albeit there is a constant carrying to and fro of strange-shaped boxes and green baize bags. So the spectator may stand wondering for hours unless he cares to inquire, when he will be told that it is The Conservatoire National of Music and Declamation."

The young aspirants to histrionic and lyri-

cal fame are certainly very interesting, and never more so than during their competitive examinations. But the public that listens to. applauds and criticises them, among whom I have been simmering during a portion of last week, is to my thinking worthy of study also. Side by side with a fraction of literary and artistic Paris there is a whole world of what may be called "middle-class Bohemia"small government employes, warehousemen and clerks, who dream of the opera for their daughters; wan-looking and careworn mothers and fathers of the artisan class, who already in their imagination see their girl take the place of Sarah Bernhardt. There are the representatives, elder sisters, widowed mothers of ruined families, who fervently hope and pray for a first prize for "Alice," so that she may go out into the world to teach and be buffeted about in all winds and weather-be slighted and humiliated by the purse-proud and ignorant, who only see in her a kind of upperclass servant. There is the jury in the lefthand stage-box, with their President, Ambroise Thomas, more impassive than any of his predecessors before the storms which his decisions often arouse. For this strange audience not unfrequently constitutes itself into a jury, and awards the prizes beforehand. A pretty profile or a sweet intonation seduces them, and beware if the real jury do not indorse their view. There are hisses and cat-calls and uncomplimentary remarks. But M. Thomas does not budge an inch; not a muscle of his face moves. Old Cherubini used to get into a towering passion, and order the hall to be cleared and the lights to be put out. I do not remember him, but I remember Auber in his everlasting cream-colored overcoat. He used simply to smile and let the storm pass. He listened to everything the dissatisfied audience and the disappointed competitors had to say. When Coquelin the younger, who expected a first prize at his competition, and did not get it, came to him with tears in his eyes to complain, the composer of Massaniello received 'This is an injustice. Monsieur Auber!" ex-

claimed the brother of the great comedian. 'Perhaps so, my dear child," came the an-In that case, get used to that kind of injustice as quickly as you can, for you will have to put up with many more during your life, and by the time you are of my age you will find that you have been travelling across an uninterrupted track of injustice.

Coquelin took the hint and said no more. As a rule, though they may think themselves unfairly treated, the male contingent take their defeats more stoically than the female. The pouting, rosy lips mutter about favoritism, the glorious black eyes look daggers at their more fortunate comrades, and the insinuations spoken aloud are not always in the best of taste. The fathers and mothers of the aspirant Talma or Roger refrain from inciting him to revolt; not so the mammas of the would-be Rachel or Malibran. Outwardly, "the mother of the debutante," as Alfred Grevin sketched and Henry Murger portrayed her in words, standing at the wings knitting a sock, and taking, now and then, a little pocket flask from her capacious pocket, or still more capacious velvet "reticule," slung by a silver chain from her arm, has almost completely disappeared, like the mongrel, half poodle, half-terrier that used to accompany her on her ordinary excursions. Outwardly only; the shoulder-of-mutton sleeves, the coal-scuttle bonnet, are no longer there-they have been sacrificed to the more modern garb; but the dame herself, who in domestic, and even more objectionable, diplomacy, might have given odds to Machiavelli, still exists.

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The immortal "Madame Cardinal," of Halevy, is nothing but a "stage-mother" of Garvarni's sketch-book modernized. Nor is the former a myth. I noticed a few like her

While, during the hour's interval, spectators and competitors, critics and reporters rushed to the refreshment bar established under the peristyle, they quietly opened a bas-ket, took from it the best part of a fowl and the tetter part of a bottle of wine, and pro-ceeded to have their lunch. The daughters came and kissed them, and then went out with the crowd? They are by no means rare specimens of their class. I remember being in the business office of a theatrical journal about three years ago, when the mother of one of the most charming actresses in Paris came to pay her daughter's subscription. As she was spell-ing out the professional name of her celebrated offspring, a brother journalist to whom

I was talking asked her if she was a relation. "A relation, monsieur," came the proud remother! Oh, I do not think any more of myself for it—not a bit. A girl who has given me and her father no end of trouble to bring societe—through a lucky die cast, it may be, by Mr. Lindsay.

her up. She has had pretty well every illness it is possible for a child to have; smallpox, measles, scarlatina, whooping cough and what not. You think, perhaps, that I got tired of it; not a whit of it. I nursed her as if she was meant to remain a working gtrl all her life. But now that she has 'got on' she ought to remember it, though she does not. Not later than yesterday she sacked her frotteur [the man who waxes and polishes the floor. Of course he has to be replaced. And she did not even give a thought to her poor father. She took her concierge, because, as she says, she can order him about as she likes. You may say what you like, it is very humiliating to my husband. But she was always like that. Her first admirer was a thorough aristocrat. Of course my husband could not bear him. Would you believe it? She always made out

her father in the wrong."

And the daughters of these mothers look like princesses. I advisedly say look. For the sumptuary reform which M. Thomas contemplated four years ago has been quietly allowed to drop. He decreed that the young girls should be uniformly dressed in white muslin instead of in those striking and expensive toilets which made some cynics repeat the exclamation of Louis Philippe at the bedside of Talleyrand when the latter told him he was suffering the pangs of hell. "Already?" "Already, satin, already emeralds, already lucky pigs set with diamonds; the brougham may be already waiting outside," they said.

Of course, the word of M. Thomas being

law, the female candidates did come in white muslin. He had not forbidden flounces; so the latter were made of lace worth 100f. a vard. He had not forbidden jewelry; so the latter amoun:ed in cost to an employés an-nual income. So next year M. Thomas said nothing; hence again we have the ingenue in gold and silver brocade, with trains of velvet and diamond rivieres, lisping Moliere's verses while she puts her hand where her heart is supposed to be. Note: The prettier the hand the more deafening the applause; if it be well covered with diamonds in addition, the younger female pupils start to their feet with enthus

Next to these girls, every one of whom is in her teens, and in the first or second year of her curriculum, are the lads of eighteen or nineteen, some of whom are already rehears 'hrst old men," and who, like Nat Good win, will never play anything else; lads born sexegenarians, Arnolphes while the down is yet absent from their chins, Monsieur Poiriers who have a son-in law before they have whiskers. Distributed among the audience is a goodly sprinkling of old pupils, whom one may see year after year, coming back to the scene of their first triumph, which have often been their only ones—young women mainly. The men who have utterly failed do not come here as a rule. They drown their disappoint-ment at the café. Some of these young women have wandered from one provincial theatre to another. They listen with a melancholy air to the Jewel song in Faust, shrugging their shoulders and setting their teeth. singing?" you will hear them whisper to their companions, closely shaven, and not over prosperous in appearance, either. "You should have heard me in that one; I got my prize with it, which does not prevent me from being

prima donna at Vitray."

Others have entirely left the stage—at the cost of their hearts' blood, but they have left t, and have honestly settled in life. Some decent, hard-working young fellow, not overburdened with wordly goods, has come to them.

"The stage leads to no good; come away from it," he has said. And the prospect of a home, of a husband, of children, was too tempting. They accepted. Years have passed, youth has gone, and now they look old and careworn, though they do not count thirty Summers They are chained to the galley, as it were, ar once a year they come to have a sad look of regret at their rivals, who have taken to the open sea, and have returned with fortunes; at the debutantes, ready to embark upon their first voyage. "In Silk Attire" is a true story. Nothing reminds one so much of its truth as a day at the Conservatoire National of Music and Declamation during the annual competi-

Theatricals in Paris are at a standstill. Four theatres only are open, and the attractions (?) presented are in no way or manner tempting

novelties are promised before the end of the month, of which more in my next.

Adéle Agar, who with Sarah Bernhardt created François Coffée's little masterpiece, Le Passant, at the Odeon Theatre, will return to the Comedie Française with the opening of

he Winter season.

Victorien Sardou says, and he ought to know: "I have written no comedy for Mme. Jamish, nor do I intend visiting America for the present.

Marguerite Thuillier, a once-celebrated act-

ress, died last week. Melanie Hirsch, of the Grand Opera, is to

be married to a German prince.

Jean Kerder, a play accepted at the Vaudeville Theatre, has been vetoed by the censor
on account of its violent political tone and very severe satire of Germany and the Ger-The author was severely wounded in the Franco-Prussian war, hence the bitter

William Stuart, an actor of repute in Paris, the Provinces, Saint Petersburg, Egypt and in New York, where he played the Dauphin in Henry V. at Booth's Theatre, has left Paris for London and will shortly tour the British provinces in an adaptation of a French play recently very successful here. M. Stuart is an English scholar, and will doubtless please in England as he has done in France and else-HEPHAESTOS.

Hints to Young Actors.

In few professions is there a keener criticism, a more public expose of error, and, not unfrequently for the time, a more tardy recognition of genius, than in that of the stage, says a contributor to the Dramatic Review. One small fault may be magnified into a great sin, while an early triumph by the compiler of paragraphs may be quietly ignored as undeserving of note. Like every other artistic profession, the path of the young actor is up hill, and success does not necessarily lie at the top. To some a day or a moment may realize that success which it may take others years to accomplish. Still, with the stage in the long run genius is bound to assert itself, though not a few are children of destiny, and win renown swiftly by becoming the fashion with la belle

fortune, by the power of patronage, the birthright of a fair face or a comely form. But such successes are not in the majority, while in time genuine talent sown in fertile hearts must gather in its harvest of fame from the appreciative voice of the great Public.

With the literary aspirant, who has also a

public to please, to suit and to conquer, the path to success is not even so sure a one as that of the actor. An author, though he may have bona fide genius, may never win the cov-eted renown which must eventually become the talented actor's. There is a channel in which he must first embark ere he tests the strength of his wings, but the actor is already in his groove, and for genuine histrionic ability "the boards" make a firm footing: he knows his own ground, and presently experience teaches him the temper of the public as well as

the pulse of the critical press.
With a young actress beauty may supply the place of talent, or going hand-in-hand act a fairy god mother, and bring her under the eyes of the Prince—and British youth are not slow to do homage to beauty, nor the press slow to echo their verdict. Yet such fame, unfortunately, is short-lived if there be not genius to make it immortal, for beauty, alas! is as transient as bright hues of the Summer flowers. Such fame is like an annual born with the first smile of Spring and dying be-neath the leaden skies of November at the breath of Winter's first blast.

In opera-though we so frequently find the wo combined-voice must rank before talent. for it is the vocal organ that generally deter-mines a man or woman to follow the profes-sion, and not either a love for the stage or any great indications of histrionic adaptability.

To reach a degree of excellence in his art the young actor should ever recollect that he has his audience to please and not himself, and it is important that he should aim at the highest known ideal in his particular groove as a standard to which he should endeavor as nearly

as possible to attain.

Both author and actor have the press to encounter; but the press, though swift to cen-sure and slow to praise, is not impenetrable to the "Open Sesame" of genius, and while the author, in commencing, not unfrequently finds a difficulty in coming before the public, the actor is from the first brought face to face with the world that he must study to please, and once he moves the phiegmatic hearts of his audience the press will not be slow to level its glasses at him and complete the success which he has worked so hard to achieve.

Professional Doings.

-Will Carleton, the playwright, is at Old Orchard Beach, Me.

-Edith Stanmore opened the new theatre at Bar Harbor, Me., last week. -The Kindergarden season opens on Sept.

in the New England circuit. -Marcus Mayer sailed for England last Wednesday on the City of Rome.

-Newton Beers and the late Charles Stratton (fom Thumb) were first cousins.

-The Rag Baby company No. 1 opened its season in Brockton, Mass., last night.

-Annie Russell and Lucille Meredith and still rusticating at Northampton, Mass. —Gerster is to be piloted through the country on a concert tour by Henry Abbey.

-Frances Field has been engaged by W. E. Sheridan to play the Dauphin in Louis XI. -Harry Brown's Excelsior Folly company

began rehearsals last Tuesday at the -John Allen has been engaged as leader of the orchestra with the Michael Strogoff combi-

—Charles Guinness is presenting a garbled version of Peck's Bad Boy in the smaller New England towns.

-Marie Mulock, of Boston, has been er gaged to play Helen Stanley in Carroll's Whose Can It Be?

-Lottie Church opens in Brooklyn on Sept.

14. She will continue to present Unknown by permission of John A. Stevens. -George Abbott, one of Haverly's late advance agents, has taken the management of

Holyoke (Mass.) variety theatre. -The Carrolls have been reher Whose Can It Be? company for the past week. All concerned are confident of its being a suc-

-Loudon McCormack has secured the sole right of Joaquin Miller's successful play, '49. His season begins about the middle of Sep-

-Hyde and Behman have bought the Col umbia Rink building, on Washington street, Boston, and will convert it into a variety

-J. H. Washburn left the city on Sunday night to go in advance of Lester and Williams Parlor Match company which opens the sea-

son at Lowell, Mass., on the 26th inst. -Frank Murtha has finally determined to turn his Columbia Skating Rink at Fifty-ninth

street and Madison avenue into an exhibition building for panoramas and stereoscopic views. -Zozo will be the attraction at Springfield, Mass., during the week of the Bicycle Tourna-ment, which opens Sept. 7. The tournament usually draws a hundred thousand people to the

town. -There is some trouble in obtaining a Ko-Ko to take the place of Roland Reed. On

Saturday last an actor was tried in the part, Mr. Reed coaching him, but the rehearsal was a failure. - Owen Westford has had an offer to rejoin

the Vokes company in Europe, but Maubury and Overton holding out better inducements, he has re-engaged with them to play leading comedy parts. -The Tin Soldier company opens the season

at the Bijou Theatre, Boston, on Sept. 14. The company includes George Wilson, James Powers, F. B. Ham, E. W. Osborn, Jessie West, Amy Ames and Isabella Coe. -Joseph Greensfelder has been specially en-

gaged by W. T. Carleton to play the part of the Abbe in Nanon. The company will com-prise forty-eight people. The route lies East until December and then West. -J. M. Hill says the making of the cos-

tumes for Romeo and Juliet is progressing very rapidly, and he expects to have them all finished three weeks before the opening on Oct. 13 at the Union Square Theatre.

-John S. Lindsay has been engaged to star with George A. Latour's Dramatic company. The repertoire includes A Celebrated Case, The Willow Copse and Under One Flag. The

A version of Faust will most probably be written for Margaret Mather some time during the season, although it is not intended that it shall follow Romeo and Juliet. Like most of Mr. Hill's productions, it will be put on in most magnificent style.

-Wesley Sisson is fast booking time at his Criterion Theatre, Brooklyn, with standard attractions. The very day after the first an-nouncement of his taking the house he had engaged six. For a part of the time he will have a stock company, and put on several new

-John T. Ford's "authorized production" of The Mikado in Baltimore on August 24 is cast as follows: The Mikado, Joseph S. Greensfelder; Ko Ko, George Denham; Pooh-Bah, Harry Allen; Nanki-Poo, Signor Servais; Yum Yum, Pauline Harvey; Katisha, Alice May; Pitti-Sing, Mabel Haas. The chorus numbers sixty numbers sixty.

-Ullie Akerstrom, under the managemen of Frank Charvat, opens season at New Britain, Ct., on Sept. 7. Her support will include Jewel Sheridan, Etha Rossland, Julia Bradford, Susie Gray, Mr. and Mrs. Edwin Varney, Mrs. E. L. Duane, Frank Holland, Charles Tremaine, George Drummond, F. E. Cooke and Thomas Potter. Thomas Potter.

—George Milbank has cancelled his engagement as manager of Lester and Williams' Parlor Match company to accept the position of manager of Harris' Museum at Baltimore, which opens its season August 31. Frank Pierce, treasurer of the Parlor Match company with the property of the parlor match company. pany, will act as manager in conjunction with Mr. Lester, who kindly released Mr. Milbank.

—A. R. Cazauran denies the statement that the play he has written for Miss Coghlan is in reality Sardou's Andrea, or that it is any ver-sion of that play. The locale of the drama is Persia, and he admits that it is taken from a Persia, and he admits that the now nego-novel. It is Miss Claxton who is now nego-rovel. The latter's vertiating with Agoes Ethel to get the latter's version of Andrea, entitled Agnes, which she will doubtless produce at the Madison Square Theatre if it gets into her possession.

-The 350th representation of Adonis at the —The 350th representation of Adonis at the Bijou Opera House was marked by a most liberal and indiscriminate presentation of handsome floral offerings to the different members of the cast. Dixey added a verse to "It's English, You Know," reciting the fact that he was still well and strong and happy, in spite of newspaper reports to the contrary, and prefaced his imitation of Irving by letting the andience into the mysteries of his make up.

dience into the mysteries of his make up.

—L. J. McCarty, stage manager of the Boston Theatre, paid a fiving visit to the city last week for the purpose of engaging a strong specialty company for the closing week of the preliminary season at his house, August 31, Among the people engaged are Ella Wesner, Lizzie Simms, Sheehan and Coyne, the Four Shamrocks, the Davene Family, Valvo, Mand Beverly and Capitola Forrest. During the Summer months the theatre has been redecorated and repainted throughout and a new stage has been remodelled and the exterior of the house painted a bright white and gold. Annie Pixley opens the regular season on Sept. 7 in Mliss.

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The Agency Abuses.

The Agents are alarmed by the strength ch the movement against their practices is g, as well as by the widespread favor ith which the remedy afforded by the Fund's Registration Bureau is being received by the fession at large. They are not only alarmed ey are desperate, for they have indulged in dire threats against everybody connected with the reform. Moreover, they have attempted to circulate a story that the new departure is an effort on the part of the Fund's Trustees to establish an agency in connection with the charitable work of the institution. Base tabrications of this sort, however, find no credence among actors, for the simple reason that it has been plainly stated that no such intention was ever entertained by the Trustees or anybody else. It is THE MIRROR and the wronged customers of the Agents who are arrayed against them. Below will be found ome matters of interest collated for the purposes of our arraignment:

One of the most flagrant cases of abuse ever perpetrated by an Agent was related to a MIRnon reporter on Tuesday by an actor who, alugh not unwilling to give his name, desires most earnestly to remain incognite for the present. He will go out with a leading

"It was one day last May," said he, "that I was strolling about the Square, having just come in with the Hoop of Gold combination. I was open for an engagement, and when Gus Pitou, who was then managing Scanlan, came to me and asked whether I was willing to go with him to Chicago for a two weeks' engagement, I gladly accepted, and the contract for engagement was signed. Not long after I received a note from an uptown Agency stating that they would like to see me at once. When I got up there they asked whether I would be willing to go to California with Ristori for a six weeks' engagement. Though there was not much difference in the terms, still there was the advantage of a longer engagement. I pride myself, however, on being a man of honor, and was determined to do nothing that was not strictly upright. For that reason I explained my position with the other manager to the Agent and said to him:

"If you can fix it with Pitou so that I can go with Ristori, I will do so. Otherwise I cannot think of it. I have signed and I shall not place myself in any dishonorable position."

"'Oh, I can fix that easily enough," was his reply, and he gave me a letter to Mr. Pitou. hat gentleman, however, contrary to the Agent's expectations, refused most emphatic ally to release me. I came back with the

"'Well, what are you going to do?' asked the Agent.

"'I am going with Pitou,' was my reply.

"'And you won't go with Ristori?'
"'Most decidedly not,' I answered.

"Well, then, the thing lies right here,' he said, angrily: 'You either go with Ristori or you never enter my office again.'

"'Very well; I never shall,' was my reply; and I never have, all my engagements since that time being gotten entirely through my exertions. Another experience of mine with the same manager before the other event curred is similar to many that have been dy given in THE MICROR. One day I net Harry Edwards, of Wallack's, on the are. They were about getting ready for the production of one of the old English comin the cast. I accepted the offer, and we walked together uptown. When we got to the Agent's we went upstairs. I stayed in the back room, while Mr. Edwards remained in eversation with the Agent. During their lk, as Mr. Edwards afterward told me, he had mentioned that he had engaged me. Suddealy the Agent called out to me:

"'What are you doing now, Mr. ---?' "'Nothing,' I replied.

"Well, I'll see what I can do for you,' he

"That was all that passed between us, except that in a week or two I received a bill for \$13 for services rendered in securing me the engagement at Wallack's Theatre. I paid it, for at that time I was just as much under those sellows' thumbs as the majority of the profession are to-day."

WIPING THEM OUT.

New, York Daily News, August 18.

It is among the facts not generally known, sat the Actors' Fund, to whose annual benehis the public is invited to contribute, has re-cently and very widely extended its sphere of usefulness. In addition to dispensing charity to invalid members of the profession, a service in which it has performed much good, in spite of a great deal of ill-humored criticism of its ds, it has undertaken to do away with the dramatic agencies, which exact a tax from all members of the theatrical craft. It has opened offices, and is steadily building up ex-tensive connections for the purpose of central-izing and controlling the business of making ements between managers and actors providing a place for the reception of the actor's correspondence when he is on the road, and otherwise furnishing him with a sort of business centre and club combined, which shall be of permanent benefit to him. The soons have already become a popular resort, seing located on Union Square, where the layers most do congregate, and are of unbed value. ng a place for the reception of the ac-

he new departure of the Actors' Fund has and a bitter fend between it and the example of the figure of the departure of the d

ends he can be no worse off and may be bet-

The expenses he is under at the old agencies vary from the payment of a fixed sum for short engagements, proportioned to the returns to him, to a tax of one-third of a week's salary for engagements for the full season. From the managers, on the other hand, the agencies receive fees for the use of their rooms for the making of route contracts and other necessary business operations. If the Fund succeeds in its effort to abolish the fee system the agencies will be completely wiped out.

The following letters are self-explanatory NEW YORK, August 15, 1885.

Editor New York Mirror DRAR SIR:-I observe yo DEAR SIE:—I observe your article on the Black List is I who keep the list posted, and furthermore, intend to post all these for whom I procure engagements and It is I who keep the list posted, and furthermore, intend to post all three for whom I procure engagements and who do not pay me. Had Mr. Henderson been able to put his hat on, he would have been able to retain the engagement, but his head having swollen, he wanted to own the company, and was dismissed. He acknowledged the debt, but like many others, concluded, that as he had what he wanted, the agent might whistle. There are others like bim. Ask them why they are out of employment, and they are the very less to admit the reason.

Very truly yours. J. J. Spies.

P. S.—The honest ones are never posted; everybody is given a reasonable chance, and if in adverse circumstances, are never asked for the fees, at least by me.

NEW YORK CITY, August 13, 1885.

Naw York City, August 13, 1885.

Beditor New York Mirror:

Six:—I thank you for inserting my letter in your issue of last week. You have done justice to a firm from whom I have received an engagement through their own energies. At the same time, when commenting on the contents of my communication, you virtually accuse me of sycophancy and fear. I should like to know on what authority you make this statement. The motive of my letter was obvious. I wished to remove a wrong impression and endeavored to do so in a legitimate way. Believe me I was under no fear, otherwise I could have made my correspondence and interview anonymous. I know no such word as fear, and, to prove it, as soon as my health permits and I have some leisure, I will tell you why the Actors' Fund Bureau is fraught with danger to actors, and place before you a scheme whereby the present system can be remedied.

Yours faithfully.

HARRY M. PITT.

St. Paul. Minn., August 9, 1885.

ST. PAUL, Minn., August 9, 1885.

ST. PAUL, Minn., August 9, 1005.

Editor New York Mirror:

My Dear Six:—The time is fast approaching when the actor and actress will be robbed of their salary entirely if these Dramatic Agencies continue to exist. You have my hearty commendation over your success, and it only inseres the future prosperity of your vauuable paper. The New York Mirror is to-day the best and most cultured dramatic paper in the United States. Your news is always bright and aparkling, and is interesting at all times, and may you still continue in the course you have marked out, and never give up until the Dramatic Agents are forced to seek other vocations and make an honest living. Some may say their business is a legitimate one, but I think any man of sound discretion would fail to see it. I remain yours truly,

JOHN J. LINDLEY.

Mr. Mackaye's New School.

"Yes, I've decided at last to run a School of my own," said Steele Mackage to a MIRROR representative the other day. "My reason for doing so is that there is a very emphatic and widespread desire that I should organize a School where the course of study will be based on the methods I have so long followed in my private teaching. Another strong influence, too, is that it is the earnest wish of Mrs. Mackaye, who is deeply interested in the School, and who will take charge of the ladies' department. For the first year the School will be limited to thirty pupils, so that in the arrangement of classes each pupil will have almost the same attention as under private teaching, while the scholarships provided will give an impetus and zeal to their efforts."

"When do you open?" "On the fourth Monday in October, and we close on the fourth Monday in June, thus making a school year of eight months. The course of study for the first year will be distinctly rudimentary in its character, except in the instances provided for in the prospectus. I shall myself teach the elements of pantomime, and the daily practice of the exercises will be made under the eye of pupil teachers, so that thorough and rapid progress will be ensured. I have been especially fortunate in the gentlemen and ladies who are to co-operate with me in this work.

"First comes the Rev. William R. Alger, who will take an active interest in the School, and the value of this interest will become at once apparent when you consider the life and attainments of the man. He is one of the profoundest scholars of the day-a close friend of such men as Emerson, Martineau and Herbert Spencer-he had the breadth and clearness of mind to perceive the grand possibilities of stage art in the history of civilization, and has had the deepest sympathy with its every effort to attain its proper position among the other art institutions of the world. This sympathy has brought him in friendly relations with many of the greatest actors of the day, and the result of his sincere friendship is found in his 'Life of Edwin Forrest,' which has already

come a classic.
"We have also secured the services of Prof. Raymond, who will take as active a part in the course of study as his health will permit. Miss N. C. Wickham, so well-known as the friend and protege of Charlotte Cushman, and so often called 'the daughter of Legouve,' the collaborateur of Scribe, will also be associated with us. Talks and lectures will be given by Mrs. Abby Sage-Richardson, while the voice-building under Mary Thompson will be supplemented by lectures from my friend, Prof. S. S. Curry, of the Boston University, who is re markably successful in the development of the voice. We shall also give special attention to Orthopy, which department will be under the charge of Dr. K. S. Stanton, for a long time a successful teacher of this branch of study at

the Rev. Dr. Van Norman's Institute. "There is nothing more noticeable on our stage to-day than the slovenly and sometimes positively illiterate pronunciation of English words. The stage should give a standard for pronunciation, and any question as to a doubtful word should be answered there. I was much interested at learning, a few days ago, from a gentleman who is engaged in the pre-paration of the Century Dictionary, to find hat the German grammarians had recently de cided that in future the pronunciation of any doubtful modern word was to be decided by the usage of the most intelligent portion of the community as exemplified on the stage of the eading theatres. This is the position which the American stage should occupy, and I be lieve it will in time. A general idea will also be given in the School of the pronunciation of French, German and Italian words, so that that most unhappy word, 'Monsieur,' for in-

stance, may not be given with five variatons, as I have known it to be done in a single

"A course of lectures will be given on dramatic literature, as well as on costumes ancient, picturesque and classic-also talks on ancient and modern plastic and graphic art, with such helps and hints as this give to the arts of the stage. There will also lectures upon many other subjects of helpful interest to the dramatic student

Where will the School be?" asked the re

orter.
"The pupils will use the Hall of the Lyceum Theatre for lectures and for all purpo where a stage may be needed, but for the more quiet class study-rooms will be arranged for this first year in my own house, where the pupils will be under the direct superintendence of Mrs. Mackaye. Although we make no promises beyond those found in our prospectus, it would naturally follow from my connectus. tion with the Lyceum Theatre that students of talent and promise would be given exceptional opportunities for testing their abilities before the public."

"How long a course of study will vou re commend?"

"My course will be two years; but when you reflect upon the time considered neces-sary in preparing for every other art or pro se two years seem a meagre allow ance. Yet the same persons who would cheerfully give seven or eight years of their life to astery of the piano, for instance, would probably look upon even this second year's work in the study of dramatic art as a super-fluity. But we must be patient, and just here let me say very distinctly that I do not expective this School will bring about any instantaneous or impossible change in the present conditio of things. It will perform no miracles. The growth of this School and whatever results it may in the future attain must be a work o time. No really worthy plan of education was ever carried to a successful issue without a re cognition of this all important factor. I remember a maxim which Delsarte often had upon his lips: 'He who rejects Time-Time

rejects.'
"You ask me to tell you something of Del-sarte," continued Mr. Mackaye, "and I am very happy to do so, as both the man and his methods are strangely misunderstood. There is a popular fallacy that a study of the laws underlying expression tends to make the stu-dent artificial or mechanical. As well might it be said that since Cuvier classified the hu man bones no small boy has ever played at leap frog, or that from the day Agassiz built up the extinct fish from his one famous bone. no wary salmon had played for aims on the hook before Mr. Florence at last safely landed him on the banks of the Saguenay. In other words, you might as well declare that the moment the meaning of an action was discovered and formulated, that instant all freedom or spontaneity of the action became forevermore impossible. Yet should you venture to express either confidence or interest in Delsarte's dis coveries to an intelligent friend, he would in probability assure you, from the pitying heights of his superior wisdom, that such was the fact. Therefore I say that both Delsarte and his methods are misunderstood. No Delsarte's studies were from life, and the results he obtained are of profound value only in so far as they reveal the laws underlying the natural and spontaneous expression of emotions.

'Public attention was first called to Delsarte's genius in 1839, when he opened his Cours d' Esthetique Applique, the fame of which spread through Europe, and from that time to the date of the Franco Prussian war, which is also the date of his death, these were attended by the most famous men in France and Germany. Not only dramatic artists, but painters, sculptors, lawyers, priests and men of note in the scientific and literary world were among his devoted friends an pupils. A very vivid and interesting descrip-tion of one of these 'cours' was given to the Atlantic Monthly, a few years ago. It was written by a Boston gentleman who attended a 'cours' while I was with Delsarte. Perhaps, though, you will get a clearer idea of the esteem in which Delsarte was held by his own councrymen from this extract from an obituary notice in Le Salut Publique of July 26, 1871:

While young Delsarte counselled Maria Malibran later helped to form Rachel, disciplined the style of the while young Delsarte counselled Maria Malibran, later helped to form Rachel, disciplined the style of the great magistrate Dupres, and taught the noble pathos of Pauline Garcia, Lacordaire, too, went to learn how to regulate his inspired thunder by the scientific principles of the master in that historic room where Berryer, Lamartine, Arago, Musset, Dumas, Delacroix, Horace Vernet Meyerbeer, Rossina and so many other great ones have left the memory of their presence.

"Regarding my own relations with Delsarte, ment of our meeting there gree up between us a mutual affection and esteem but a most beloved friend. As to our relation as pupil and teacher, perhaps the best witness will be Delsarte himself. Here is a letter which he wrote to a friend in 1870:

In Mr. Mackaye I have placed my highest hopes. He is called to reap the fruit of my forty years of incessant toil. He is not only my best pupil—he is more than that—he is my only disciple and the only one worthy to pretend to that title.

"To the development of this science founded by Delsarte, which is as positive as any other natural science, and to which he gave forty years of sublime devotion, I have added nearl wenty years of ardent study. During that time I have sought to make its subtleties obscurities more clear to the ordinary mind. I save also invented practical methods of applying this science to the improvement of the mental and physical organization of the stu dent of dramatic art and to the perfection of the technique of stage art itself. In certain directions I have followed entirely new paths, noticeably in my whole system of harmonic and pantomimic gymnastics, which are dis tinctly my own, and which form an important the rudimentary training of those who seek the stage.
"It was in the Spring of 1871 that I gave

three lectures in Boston at Tremont Temple, and before Harvard University, and later here in New York and the other principal cities of the country, when Delsarte's name was first made known to America. Since that time it has become a howsehold word, and the work he did in the world has received an appreciation in this country which I think would been as gratifying to him as I hope it has neficial to students of art in America.

"As I look upon it, the stage should be the focal point of all the arts—the arenas in which each and all of them find their noblest co-operation. If the theatre was true to its desting and fully competent to perform the grand civ ilizing function which alone gives it dignity and commands for it the repute to which it should be entitled, it would not only become the foremost school of manhood and manners, but it would be a university for the illustration of the humanities, so scholarly in its character

that the painter and sculptor would enter its doors with the certainty of finding there both the inspiration and the technical knowledge most essential to exalt them in professions.

Mr. Conreid's Nose Insulted.

Yesterday afternoon that part of Broadway fronted by the Casino was the scene of rather an exciting skirmish between Manager Mc-Caull, of Wallack's, and Stage Manager Conreid, of the first-mentioned house.

It appears that Miss Montague, the \$10,000 beauty, has been under engagement to Rudolph Aronson for some weeks past. During that time she has received many tempting offers from Colonel McCaull to join his company. In talking to Herr Conreid yesterday Miss Montague informed that gentlemen of the fact. Mr. Conreid said he thought that she should not give these overtures a moment's consideration, as she was not only under en-gagement to Mr. Aronson, but he understood that Colonel McCaull had said that the Casino management were bringing the theatre down to the level of a dime museum by engaging such people as her. After a little further talk the lady left. On reaching the street she met Manager McCaull. In the course of the conversation between them the words that Mr. came out. Just at that moment Herr Conreid himself emerged from the Casino and overheard the Colonel asserting that the man who made such a remark was a

Herr Conreid immediately exclaimed, "I was the man who said that, Mr. McCaull," whereupon the latter gentleman repeated his former speech, and while doing so struck Mr. Conreid upon the nose and afterward pulled it vigorously, saying, "And now you can get all the satisfaction you please.'

Mr. Conreid has put the matter in the hands of his lawyer, and says as Mr. McCaull has already committed many assaults, he will see if he cannot oblige him to moderate his pelligerancy.

Professional Doings.

—Ida Mulle and her husband, Benjamin Tuthill, spent the early part of the week in town. On Wednesday they returned to Ocean Spray.

-William Carleton, the playwright and one-time popular Irish comedian, committed suicide on Tuesday night. He was aged about fifty.

-Flit Raymond is in town, having closed her engagement with Barnett's Opera company at Montreal, where she played Jupiter in Ixion.

- Kathryn Kidder, who has been re engaged for the part of Wanca in Nordeck, is the guest of Mr. and Mrs. Mayo at Crockett Lodge Canton.

-J. H. Haverly is on a visit to San Francisco, the first he has made to that country in ten years. He is looking out for his minstrel interests there. -Lillian Jerome has concluded her engage-

ment with the People's Theatre company on the Eastern circuit, and will shortly open at a New York theatre. -Hattie Delaro arrived in the city on Mon-

day to negotiate with managers from whom she has received offers. She spent the Summer at her home in Boston.

—Elsie Barnes' two plays, An Irish Countess and Roger and I, will be produced this season. She is now engaged in writing a sequel to Only a Farmer's Daughter. -M. J. Gallagher, of the Rag Baby, Her

Atonement and other companies, is spending the Summer profitably by running the Pavilion Hotel, Far Rockaway, L. I.

-The business done by Sis for the two weeks at the Fourteenth Street Theatre is claimed by its managers to have been much better than had been expected.

-Harry Hanscombe, late of Henry Nevill's Olympic Theatre and other companies in England, arrived in the city on Monday. He rejoins Mr. Neville in May next.

So great was the rush to se at the Fifth Avenue Theatre last night, that at half past eight it became necessary to put out the "standing room only" sign.

-Alexander Comstock will be associated with J. W. Rightmire in the management of the Comedy Theatre. Mr. Comwritten a burlesque on The Mikado. Mr. Comstock has

—J. R. Furlong, who was with the Madison Square Called Back company last season, has been engaged to play the Count in Nordeck. This completes Mr. Mayo's company.

-Maggie Deane, a very successful soubrette, as signed with the Kindergarden company. Miss Deane made a pronounced hit weeks since as Norah in Brother Max.

-Aimee will arrive from France about Sept Her season begins in Toronto on the 28th of the same month. Mam'zelle has been rewritten. Divorçons will also be given.

-In a letter to L. H. Perlman, who was her manager last season, Maude Granger says she desires to avoid Dime Museums in future. Mr. Perlman is negotiating for Caprice.

-Agnes Proctor is at present resting at her Baltimore. She has received a number of offers, but has not yet accepted any. Among them was one to go to Australia,

-Lottie Church has arranged to play Unnown and The River Pirates for a season of forty weeks, under the management of Sar-gent Aborn. The season will begin on Sept.

-The Bluff Burlesque company left for Chicago on Tuesday and will open the season in that city on Sunday night. William Gil and J. C. Scanlan will superintend the production.

-The handsome new Opera House at Madison, Ind, will open on Oct. 19. A good comic opera attraction is wanted for this date. The house seats 1,100. The dedication will draw large crowds from the surrounding coun-

-The latest engagement for Edward Seabrooke's Hobbies combination is that of Georgie Coralline, who takes the part left vacant by the withdrawal of Daisy Wood. The com-pany opens its season at Worcester, Mass., on Sept. 7,

-In those cities where seven and eight performances a week is expected from them, the Clara Morris company will give the Wallack Theatre success, A Scrap of Paper, with George Clarke and Bijou Heron in the princi-

—The negotiations pending between Frank L. Goodwin and Manager A. M. Palmer for the possession of The Rajah will be definitely settled to-day (Thursday)

-William Moore, late manager of the People's Theatre, left the city yesterday for Phila-delphia, where he has been engaged as assist-ant manager of the new Temple Theatre.

-T. H. Glenny was the original Shaun the Post in Arrah na Pogue in this country. Years ago he was sent over by Boucicault to do the part, and introduced "The Wearing of the Green.

-Frank Farrell has returned from San Francisco, somewhat improved in health, but disgusted with the financial prospects of the Slope. The report that he will after all go with Miss Coghlan was unfounded.

-The regular season at the Lyceum Theatre will probably begin in the middle of Oc-tober or about the 1st of November, according to Mr. Steele Mackaye, who also stated recently to a MIRROR representative that the opening date of Minnie Maddern there might delayed a week from the time already mentioned. August 20.

-Following is Annie Pixley's support: Harry Meredith, Maurice Drew, R. Fisher, T. M. Hunter, Doneld Harold, P. Redmund, Dolly Pike and Blanche Moulton. M. C. Daly is stage manager. Alfred Bouvier goes in advance. The company leaves on Saturday for Buffalo, where Fred. Marsden's new play will be rehearsed for a week.

-Manager T. J. Groves, of Evansville, Ind., writes THE MIRROR that the completion of the bridge over the Ohio River, twelve miles below, greatly improves theatrical prospects in the former city. It puts Evansville on the through line between St. Louis, Chicago and Nashville. Companies can now reach the city from any direction.

—Harry Jackson sailed for England on Tuesday. He said before leaving: "I am called away by the sudden death of my father. I cannot say when I shall return—perhaps shortly, perhaps not for years." If Mr. Jack-son remains in England his wife will join him there; otherwise she will go out with John C. Hicks' company in Drifting Alone,

-The Irish drama which T. R. Edwards, of French and Son, sold to Tony Hart, a few weeks ago, was accepted after a two days' reading. In its authorship Mr. Edwards had for a collaborateur Mrs. C. A. Doremus, who has already done considerable literary work. The production of the play will depend alto-gether upon the success of Buttons

-It is asserted by Edward Aronson as a positive fact, which he is in a position to prove that the receipts for the first fifty perormances of Nanon amounted to \$50 000, or an average of \$1,000 a night. This makes the opera the mo t successful since the opening of the house. The opera will very probably run up to Christmas, anyhow. No date is in contemplation for the production of Pfingsten in Florenz.

-Among the company engaged to support Minnie Maddern in the new play she will produce at the Lyceum Theatre are Eben Plympton, John A. Lane, Cyril Scott, Joseph Frankau, Charles Reeves and Selina Dolaro, After a season of six weeks at the Lyceum the company goes West, time being booked up to February. Besides her new play, Miss Maddern will also be seen in Jaquette and Caprice. Her scenery is now being painted, and ele-gant costumes are being made from drawings by Worth.

-Her Atonement begins its season at the new Temple Theatre, Philadelphia, on Nov. At week stands there will be a prize drill given at each performance. The referee and judge will be chosen by the companies of militia entering, and as a prize an elegant silk flag will be given away. In the case of the flag will be given away. In the case of the contest at the Novelty Theatre, Williamsburg, Mr. Williams has already arranged for the prize, which will be of regulation size, 72x78, with a silver head, gold tassels and cord and ebony pole.

-Among the attractions booked for the new Temple Theatre, Philadelphia, are The Breadwinners, Hearts and Handcuffs, Harrison and Gourlay, Fred Bryton, Her Atonement, Fred. Warde, Favette, Woman Against Woman, Minnie Maddern, Lizzie May Ulmer. The World, A Brave company, Kate Claxton and Clara Morris.

Mme. Janish will also appear at this theatre, though in what date has not yet been settled owing to the uncertainty of the lady's season in this city.

-Henry Chanfrau's second season as Kit, the Arkansas Traveller, opens on the 31st at the Mount Morris Theatre. The company engaged to support Mr. Chanfrau, under the management of A. R. Waterman, includes Frank D. Allen, Odell Williams, Dan Chanfrau, oseph Mitchell, C J. Burbridge, J. Beresford Hollis, W. B. Alexander, James Temple, Sarah Trenchard, Florence Sherwood, May Alexander and little Romie Sherwood. Mr. Waterman is looking for time to fill in some open places in the tour.

-Colonel Milliken, who is managing Madeline Lucette in an opera venture, writes from Boston under date of 18th: "We opened last night under difficulties. The weather was cold—not cool, and few people come to Oak-land Garden except on particularly warm days. The scenery, what there was of it, was all 'faked,' and the orchestra was vile. The papers were fair in their criticisms. I have cut the monologues and 'gags' (which were intro-duced without my knowledge), and I think that it will go much better to-night.

-For some time Lester Wallack has been in communication with different managers who wished to secure him for a tour through the country. Some few weeks since it was an-nounced that he had come to terms with a Philadelphia manager, but the report was apparently unauthorized, for negotiations that have been pending between the actor and Frank L. Goodwin, the manager of Clara Morris, for a tour, are to come to a definite result to day. Should Mr. Gooodwin secure Mr. Wallack for the season, the time will be divided up into three parts, the first being for six weeks, beginning Sept. 28,

-Two notable deaths have just occurred in San Francisco. Noko McCabe, known only on the Coast, where she was born, died on the 31st ult, She was an exceptionally fine vocalist and clever actress, being educated to the stage from childhood. She would probably have attained a fine position had she lived. George Galloway, an old time actor, and one of the original Alleghanians, died in that city August 4. and was buried by the Elks. Galloway was a good "straight" actor, and had confined his talents to California and Australia for the past twenty years. He was fifty-one years old at the time of his death.

The Captain's Campaign.

Rudolph H. Strong has undertaken the management of Ella Wesner in a starring tour this season. Laura Leclair Phillips, one time of Wallack's Theatre, has written for Miss Wesner a musical comedy entitled The Captain of the Queen's Own. In speaking of the pro posed tour Mr. Strong said:

" I have given up acting this season to undertake its management. The Captain is a musical comedy-not a variety skit. Of course, Miss Wesner will introduce specialties. but they will be called for by the scenes and situations. The Captain is of her Majesty's forces, and on furlough he visits this country, where many mishaps befall him, and the star will wear a variety of male costumes all through the play. The scenes are laid at Newpert. The Captain will be found to be a clearcut musical comedy, abounding in absurd situations. The bathing beach at Newport will be one of the scenes, and in it the Captain will wear a stunning suit.

"Few people know," continued Mr. Strong, "that Miss Wesner has been on the legitimate stage. But such is the fact. In the stock days she was a soubrette in various companies. Later her specialties came into demand, and a long engagement in England followed. There she received the title of 'the Captain,' and it has clung to her ever since."

"How are the preparations for the tour progressing?" asked the reporter.

"It is but four days since we began the work of booking, and we can hardly be said to have made a fair beginning in this direction. Time in the best theatres only will be accepted. This is not a variety hall venture. If necessary, we will play one-night stands until we secure an opening in a populous centre. I have unbounded faith in the comedy, and have engaged a strong company. I have secured a good stage manager in T. H. Glenny."

Calls.

Lotta's company will assemble at the Grand Opera House on Monday, August 24, at 10:30

Frank Mayo's company will meet on the same date, at II A. M., at the Grand Opera

House, Brooklyn.

The members of Edwin F. Thorne's Black
Flag and Hearts and Handcuffs companies
are called for August 31 at Bijou Opera House. The hour is II A. M.

The Wages of Sin company assemble at the People's Theatre on Tuesday, Sept. 1, at 11 Annie Pixley's company are called for the Academy of Music, Buffalo, on August 24, at

J. H. Ryley, who played Ko-Ko at the Standard Theatre production last evening, has been particularly busy the past few days in learning just how a Japanese High Executioner learning just how a Japanese High Executioner would act while at home, so that his presentation of the character might be as accurate as possible. On Tuesday he drifted into a Japanese goods store on Broadway and asked an old subject of the Mikado for instructions as to how he should use the fan. To his surprise he was informed that the Japanese do not give the wrist movement so popular in other countries, but that the fan is moved entirely by the action of the arm. tirely by the action of the arm.

As a general rule there is no more expansive smile seen in the profession than that which lingers and plays about the handsome mouth of George M. Hills. For the past week or so the absence of this distinctive feature of the agent of the Favette combination has been strongly marked. A death has thrown a pall of woe about the blond moustache and drawn down the lips. For many months Mr. Hills has carried, in lieu of a watch, a pretty little squirrel that he has named after his combinasion. About five weeks ago an accouchement rendered the presence of his pet in a cage very necessary. Four tiny little nut-crackers, hardly bigger than a small pen-knife, squealed and suckled till the tremendous thunder-storm on Thursday last. Just before the lightning struck at Broadway and Twenty-sixth street. Mr. Hills looked into the cage where the little ones were just beginning to become interesting in their antics. They were well and nimble. Five minutes later the lightning or the immediately following thunder clap was too much for the little fellows; for there they lay, cold in death, while the piteous squeal of the mother-squirrel was sad to hear.

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"Bartley Campbell and I worked together in kilgore, of Pittsburg, the other day, "and I knew him very well. He was noted for his big feet. Why, sir, he has the biggest feet in Christendom. Bartley used to spout Shakespeare then, and I have otten seen him throw down ten bricks and, in imitation of the Cardinal in Pitcheling and in when he immered dinal in Richelieu, exclaim when he jumped, "Here under my feet!" meaning, of course, the friends whose loss he mourned. You couldn't see a brick of the ten, for he fully covered them. He was a good workman, and taught me many things between times, and he often looked on the growing city beneath us, and builded air-castles, little dreaming that he would rise to fame and fortune as a playwright."

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